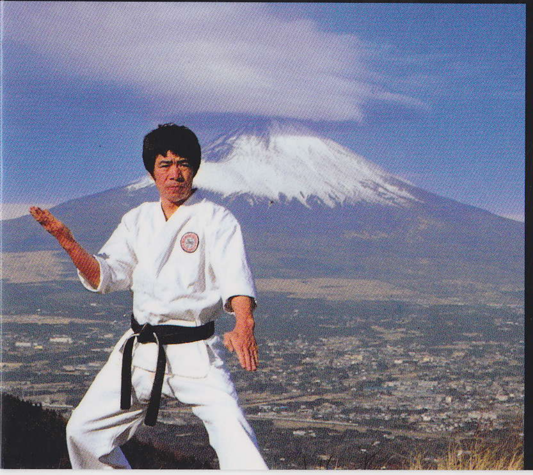
9784262168524

[redacted]



Shotokan KARATE International KATA (vol.2)

HIROKAZU KANAZAWA

國際松濤館空手道連盟 館長

金澤弘和著

空手
型全集（下）

空手型全集(上)
KARATE KATA(Vol. 1)

平安初段	HEIAN SHODAN
平安二段	HEIAN NIDAN
平安三段	HEIAN SANDAN
平安四段	HEIAN YONDAN
平安五段	HEIAN GODAN
鉄騎初段	TEKKI SHODAN
抜塞大	BASSAI-DAI
観空大	KANKU-DAI
燕飛	ENPI
壯鎮	SOCHIN
明鏡	MEIKYO
慈蔭	JI'IN
五十四歩大	GOJUSHIHO-DAI

装幀·米村　隆
Design by Takashi Yonemura

撮影·佐伯二郎
Photo by Jiro Saeki

友人として一言

全日本空手道連盟専務理事
中央技術本部長

高木房次郎

金澤弘和君は、大学時代からの私の友人です。彼がこのたび「空手の型」の本を出版されると御挨拶いただき、驚いた次第です。

といいますのは、彼は今や世界のMr．KANAZAWAとして、エネルギッシュな活動をされているので、とても本を出すのは無理であろう、と思っていたからです。

一方、外国人が金澤君に型の一部の演武を依頼し、それをもとに制作した本が海外で出版されているのに、御本人自身の制作になる、型の本が全くなかったというのも、今更ながら驚きだったのです。

幸い機会を得て、松濤館流のすべての型を初めて公開する本書は、初心者から高段者にいたるまで、力量に応じて大変役に立つ内容を含んでいます。

金澤君のお人柄が、今日の独自の空手を生み出したわけですが、まさに心身ともに円熟の境地に達した彼が、全部の型を演武して見せているのは貴重であり、おそらくこれだけ丁寧に連続写真で解説した本は、ないのではないか、と思います。

しかも、英・仏・西・独の４ヵ国語の解説も加え、国際的にもすぐ適用できる構成にしてあるのも、大変ユニークであり、国内だけでなく、広く世界の空手愛好者に寄与するところ大であると信じ、「推薦のことば」的なことを、一言述べさせていただきました。

どうか、この本と金澤君を末長く見つめ、お気づきの点はアドヴァイスしていただければと、友人の一人としてお願い申し上げます。

I was surprised by Hirokazu Kanazawa when he announced the international edition of this book on all the KARATE KATA.

I sincerely believed he could not find the time knowing how busy and how extensively he travels around the world to teach Karate-do.

Although other books have been published abroad on Kanazawa Sensei, this is his first book.

I think this book is unique. Many useful details and numerous explanations are given to the beginners as well as the most advanced. For the first time all the KATA from the SHOTOKAN style are explained in English, French, Spanish, German and Japanese.

The great personality and maturity of Kanazawa is expressed in his Karate.

As a long time friend since our university years, I recommend to the readers to study very thoroughly the contents and the style of Mr. Kanazawa.

I strongly believe this contribution will help Karate-Do not only in Japan but in the whole world as well.

F. Takagi
Director F.A.J.K.O.
Federation All Japan Karate-do Organizations

J'ai été surpris par la publication en édition internationale de ce livre sur les Kata de Karate par Hirokazu Kanazawa. Je croyais sincèrement qu'il n'avait pas le temps de le réaliser étant très occupé et voyageant à travers le monde pour l'enseignement du Karate-do.

Quoique d'autres livres ont déjà été publiés sur Sensei Kanazawa à l'étranger, c'est son premier livre.

Je pense que ce livre est unique. Il comporte beaucoup de détails ainsi que de nombreuses explications et il est écrit en cinq langues.

Pour la première fois tous les Kata du style Shotokan sont expliqués en Anglais, Français, Espagnol, Allemand et Japonais.

La grande personnalité de Kanazawa rehaussée par sa maturité se reflète dans ce Karate très personnel.

En tant qu'ami personnel depuis nos années universitaires je recommande aux lecteurs d'étudier très attentivement ce livre ainsi que le style de Mr. Kanazawa.

Je suis convaincu que cette contribution ne sera pas seulement profitable pour le Karate-do au Japon mais aussi pour le monde entier.

F. Takagi
Directeur F.A.J.K.O.
Fédération Japonaise des
Organisations de Karate-do

Me sorprendió la publicación de este libro de H. Kanazawa de katas de Karate en edición internacional, pues siendo una persona tan activa y viajera para impartir sus enseñanzas del Karate-do por todo el mundo, creía sinceramente que no tendría tiempo material para tal empresa.

Aunque ya se han publicado otros libros sobre el Sensei Kanazawa en el extranjero, este es el primero escrito por él. En estos libros se incluyen por primera vez todas las katas del estilo Shotokan, con un contenido tan valioso para los principiantes como para los veteranos. Creo que este libro es único en detalles y profusión de fotografías, y además no hay otro semejante escrito en cinco idiomas: inglés, francés, español, alemán y japonés.

La gran personalidad de Kanazawa se plasma en un Karate muy personal, realzado con su madurez.

Como amigo, ruego a los lectores que estudien detenidamente el libro y observen el estilo del Sr. Kanazawa.

Estoy seguro de que va a contribuir grandemente a la enseñanza del Karate-do no sólo en Japón, sino en todo el mundo.

F. Takagi
Consejero de la Federación
Japonesa de Karate-do

Neulich wurde ich von einem alten Freund, Herrn Kanazawa freudig überrascht, der bekannt gab, dass er jetzt ein neues Buch herausbringen würde, diesmal über Kata. Ich bin einfach erstaunt, wie er die Zeit fand das Buch fertig zu stellen, besonders, da ich weiss, wie beschäftigt er ist in der ganzen Welt zu lehren.

Bisher sah ich Bücher über Kata, die von seinen Studenten in der ganzen Welt herausgebracht wurden, gestüz auf Herrn Kanazawa's Lehren. Und in gewisser Weise war es Ironie, dass Herr Kanazawa noch kein Buch über Kata geschrieben hatte.

Jedoch, wird sich dies alles ändern, da dieses Buch alle die Shoto-kan-Kata enthält. Es ist nützlich für jeden vorn Anfänger bis zum erhahrenen schwarzen Gürtelträger.

Herr Kanazawa teilt mit Ihnen seine lebenslage Erfahrung mit der er seine einmalige Lehrmethode entwickelt hat. Ich glaube es gibt kein zweites Buch, das so viele Bilder enthält wie dieses. Allein schon die Illustrationen sind eine wertvolle Hilfe.

Der hervorragende Inhalt des Buches ist ausserdem auch in Englisch, Französisch, Spanisch und Deutsch übersetzt, so dass es von Schülern auf der ganzen Welt gelesen werden kann.

Als ein langjähriger Freund von Herrn Kanazawa kann ich dieses Buch als wichtige Lehrhilfe sehr empfehlen, und ich bitte Sie dem Buch Ihr Wohlwollen zu schenken.

Fusajiro Takagi
Vorstand; All Japan Karate-do Federation

推薦の言葉

大東文化大学教授
八段錦
太極拳友好会会長
楊　名時

金澤先生は、これまで空手の入門書を２冊お書きになっておられますが、いずれも好評で、多くの版を重ねていると伺いました。どちらの御著書にも、「推薦の言葉」を書かせていただいた私としても、嬉しく思っておりましたが、この度は松濤館流の型をすべてとりあげた本をお作りになるとのこと（上・下２冊）。早速見本を見せていただきましたが、簡潔にポイントをおさえてあるので、大変わかりやすいことに感心しました。

写真の下に、力の入れ具合・呼吸の長短などを記号で示し、ローマ字表記を併用し、かつ解説に英・仏・西・独の４ヵ国語を加えるなど、さすが世界各国の指導にあたっていられる先生らしいアイディアが、随所に盛りこまれています。私も改めて勉強させられるところ、多々ありました。

太極拳の道に入った私が、空手にも心ひかれ、金澤先生から御指導を受け、又、先生も太極拳に興味を持たれて、太極拳を学ばれ、その奥伝にも達せられたことなどは、すでに書きましたが、先生は、空手の剛と太極拳の柔を兼ね備えた、すばらしい武道の人であると、私は信じております。

大学時代、空手部の選手として、すばらしい技を展開された先生の姿は、今も鮮やかですが、あれから30年近くを経て、遂に世界の「カナザワ」としての地位を築かれ、東奔西走、空手の普及と御指導に、地球せましと御活躍になっておられます。

空手を学ぶ上で欠かすことのできない型の、この上ない参考書として、日本だけでなく、世界各地の空手愛好家の方々に、是非ご一読願いたいと思い、三度び「推薦の言葉」を寄せさせていただきました。

Sensei Kanazawa has written two books on Karate for beginners in the past and each time I had the honor of writing a foreword. This time I was informed that he was writing two books about all the SHOTOKAN KATA.

I was amazed at the depth and accuracy as well as its straight forwardness and now it is with great pleasure that I write this third introduction.

Numerous photographs accompanied by innovative illustrations showing proper breathing and the proper muscular tension in each movement are explained in English, French, Spanish, German in addition to Japanese. These could only have been realized by a world influential instructor such as Mr. Kanazawa.

After reading different books on Karate I became interested and received excellent instruction from Mr. Kanazawa. Likewise he was interested in Tai-Chi and studied the art diligently, reaching a great level of proficiency.

Sensei Kanazawa is an exceptionnal Budoka using the Go (Power) of Karate with the Ju (SMOOTHNESS) of Tai-Chi.

I still remember vividly the superb techniques displayed by Kanazawa during his university years and now, thirty years after, his fame for teaching and promoting Karate-Do is world wide.

I recommenced this book to all Karate practitionners in the world as a reference book on KATA that no Karateka should ignore.

Meiji Yo
Professor of the University of Daito-Bunka
President of the Japan Association
of Tai-Chi and Hachidankin

Sensei Kanazawa a écrit deux livres pour débutants qui ont été édités à plusieurs reprises.

Comme dans le passé il me fera grand plaisir d'écrire quelques mots pour son troisième livre.

J'ai été impressionné par la clarté de la description de tous les Kata Shotokan dans ces deux volumes. La respiration ainsi que l'application correcte de la force sont indiquées dans chaque mouvement. Autre détail, l'influence internationale du maître Kanazawa s'exprime dans chaque Kata en Anglais, Français, Espagnol, Allemand, et Japonais.

Je me suis intéressé au Karate-do en lisant d'autres livres, ensuite j'ai suivi l'enseignement du maître Kanazawa. A son tour il débuta dans le Tai-Chi qu'il est parvenu à pratiquer avec une grande maîtrise.

Sensei Kanazawa est un Budoka exceptionnel qui allie le Go (force) du Karate au Ju (souplesse) du Tai-Chi.

Je me rappelle encore des techniques superbes démontrées par Kanazawa pendant ses années universitaires et aujourd'hui trente ans après, il est devenu une figure mondiale dans la diffusion et l'enseignement du Karate-do.

Je recommande ce livre à tous les pratiquants de Karate, dans le monde comme un livre de référence sur les Kata qu'aucun Karateka doit ignorer.

Meiji Yo
Professeur à l'Université de Daito-Bunka
Président de l'Association Japonaise
de Tai-Chi et Hachidankin

Sensei Kanazawa había escrito hasta el presente dos libros para principiantes, los cuales han repetido ya varias ediciones. Al igual que en los anteriores, es para mí una gran alegría escribir unas palabras para este su tercer libro.

Me ha impresionado la claridad con la que se explican todas las katas Shotokan en estos dos volúmenes. Se indica la respiración y la forma correcta de aplicar la fuerza en cada movimiento. Otro detalle de la internacionalidad del Maestro Kanazawa es el hecho de explicar cada kata en inglés, español, francés, alemán y japonés.

Al leer otros libros suyos me interesé por el Karate-do, por lo cual pedí instrucción al maestro Kanazawa, quien a su vez se inició en la práctica del Tai-Chi, que ha llegado a dominar con maestría.

Sensei Kanazawa es un Budoka maravilloso que lleva dentro el GO (dureza) del Karate y el JU (suavidad) del Tai-Chi.

Está fresco aún en mi recuerdo las técnicas maravillosas demostradas por Kanazawa en sus tiempos de universitario y hoy, treinta años despúés, se ha convertido en una figura mundial de la difusión y la enseñanza del Karate-do.

Recomiendo este libro a todos los practicantes de Karate del mundo como libro de consulta de las katas que ningún karateka puede dejar de conocer.

Meiji Yo
Profesor de la Universidad de Daito-Bunka
President de la Asociación
Japonesa de Tai-Chi
y de Hachidankin

Herr Kanazawa hat in der Vergangenheit eine Anzahl von Karate–Bücher herausgegeben, und jedesmal hatte ich das Glück ein Vorwort zu schreiben. Diessesmal sagte man mir es handelt sich um ein Buch über Shotokan Kata.

Nachdem ich es überflogen hatte, war ich erstaunt über die Tiefe und Bestimmtheit sowie der Einfachheit.

Das Buch enthält mehrere Bilder mit Erklärungen in English, Französisch, Spanisch und Deutsch. Die Bilder werden begleitet von einführenden Illustrationen, die eine saubere Atmung sowie Muskelhaltung zeigen. Dieses konnte nur von einen ”Klasse“ Lehrer gezeigt werden, sowie es Herr Kanazawa ist.

Da ich nur ein Tai-chi Lehrer bin, habe ich mich trotzdem für Karate interessiert und habe von Herr Kanazawa eine Tolle Einführung bekommen.

Herr Kanazawa hat grosses Interesse an Tai-Chi gezeit und hat es bis in die kleinste Einzelheit studiert, um dadurch grosses Verständnis zu bekommen. Ich glaube Herr Kanazawa hat das Beste aus Karate und Tai-chi gemacht, wahrhaftig eine Seltenheit unter Budo-ka.

Ich erinnere mich noch sehr genau daran, dass er vor Jahren als Student sehr guten Kata gezeigt hat. Heute, nach 30 Jahren ist er noch in der ganzen Welt berühmt. Mit grosser Ehre für den Meister habe ich diese Einführung geschrieben.

Meiji Yo
Professer: Daito-Bunka Universität
Präsident: Hachidankin
und Tai-Chi-Gesellschaft

はじめに

空手道はその歴史的過程から見て、いろいろの指導体系である流派がありますが、その明確な違いを示したものが型といえます。

この型を演ずるに当たっては、組手を行なう時と同じように真剣勝負そのものでなければならないと共に、演武の真最中でも心の冷静さを失わず、自己を正しく表現できる精神活動が重要であることは、上巻で申し上げた通りです。

空手の型は本来、武術の練習の一環として行なわれてきたものなので、型の練習に際しては、道場で指導者の号令に合わせて全員で動くのは初歩的段階であり、単独で繰り返し行なうのが本来の姿であります。そして、その型による一連の動作と呼吸によって身を守ることができるようになれば、一応その型は習得できたと考えて差し支えありません。

又、空手の型の練習は、本来人に見せるためのものではなく、自己の戦闘能力を高め、技の完全な習得と実戦への応用を目的としたものであります。したがって型の演武が美しかったとしても、それは美しさを目的としたものではなく、武術としての合理性を追求してきたがゆえに生じた、無駄のない機能美なのだといえましょう。

練習の結果、型の展開中に前方よりも、後方から見られた方が、美と威圧感を与えられるようになれば、その型は完成したと理解してよろしいと思います。

なお、今日では一般に得意な型のみを集中的に練習する傾向が強いのですが空手を護身術として見た場合には、不得意な型をも充分にこなすように努力して下さい。

本書を上巻同様、型の習得書として参考にしていただければ幸いです。

終わりになりましたが、上巻に引き続き“推薦文”により巻頭を飾らせていただいた、高木房次郎先輩、揚名時（ようめいじ）先生に重ねて御礼申し上げます。

又、この度も何かと御協力いただいた、細沼祥光（よしみつ）先輩、窪田實氏、粕谷均、市原重幸の両君、並びにアナスタシアディス・アリ、ワンデンベルグ・ミグエルの両氏にも改めて謝意を表します。

１９８２年　３月

金澤弘和

PREFACE

The main difference in styles and teaching methods of KARATE-DO is clearly shown in KATA.

When performing a KATA, it is important to maintain the same serious attitude as in KUMITE, equally important as mentionned in volume one is to stay calm and with a clear mind. I would like to insist on this important point to enable you to express the true meaning of KATA.

KATA was an integral part of martial art training. The original form was the solitary and repeated practice as opposed to the students performing at the same time under the instructor's command in a DOJO. This is a beginner's form. KATA is mastered when the techniques of defense and counterattacks are combined with proper breathing.

KATA practice is not meant for demonstration, but to help us improve through its study our ability in KUMITE and later make a practical application in a real encounter. Consequently the essence of KATA is not beauty of the movement but efficiency in the movement. When the performer can communicate the impression of beauty and power and mainly if the same feeling can be projected if viewed from behind, he may claim mastery of the KATA.

Actually there is a great tendency to practice extensively the KATA we prefer forgetting the others. If we view KARATE as a form of self defence, we should also endeavour to practice the other KATA because all the techniques are not included in a KATA only.

I will feel rewarded if this book like the first volume could help you as a guide to learn KATA. I would like to thank again F. Takagi Senpai and Master Yo Meiji for their recommendation as well as my sincere appreciation to Y. Hosonuma Senpai and Messrs. M. Kubota, H. Kasuya, S. Ichihara, Ary Anastasiadis and Miguel Wandenbergh for their extended collaboration.

March, 1982 – Hirokazu Kanazawa

PREFACE

Les KATA démontrent d'une façon évidente la différence principale entre les styles et les méthodes d'enseignement de KARATE-DO.

Dans l'exécution d'un KATA, comme je l'ai mentionné dans le premier volume, il est important d'observer la même attitude sérieuse qu'en KUMITE et de garder également un esprit calme et dégagé. Je voudrai insister sur ce point important pour vous permettre d'exprimer correctement les KATA.

Les KATA faisaient partie intégrante de l'étude des arts martiaux. La forme originale était la pratique solitaire et répétée, contrairement aux élèves qui suivent à l'unisson le rythme imposé par l'instructeur dans un DOJO. Cette forme est réservée aux débutants. On maîtrise un KATA lorsque les techniques de défenses et de contre-attaques sont alliées à la respiration.

Les KATA ne doivent pas être pratiqués pour les démonstrations, mais pour aider à perfectionner le KUMITE et plus tard, permettre l'application pratique dans une confrontation réelle. Par conséquent l'important dans le KATA n'est pas la beauté mais l'efficacité du mouvement. Lorsque le pratiquant parvient a exprimer la puissance et la beauté et surtout si la même sensation peut être ressentie, si vu de dos, on peut prétendre d'avoir maîtrisé un KATA.

Actuellement, il y a une grande tendance à beaucoup pratiquer le KATA que l'on préfère en oubliant les autres. Si l'on considère le KARATE sous l'aspect de l'auto-défense, il faut pratiquer les autres KATA, car un seul KATA ne peut contenir toutes les techniques.

Mes efforts seront recompensés si ce livre comme le premier volume pourra servir de référence pour l'étude des KATA. Je renouvelle mes remerciements à F. Takagi Senpai et au maître Yo Meiji pour leur introduction ainsi que ma sincère appréciation à Y. Hosunuma Senpai et Messrs, M. Kubota, H. Kasuya, S. Ichihara, Ary Anastasiadis et Miguel Wandenbergh pour leur précieuse collaboration.

Mars, 1982 Hirokazu Kanazawa

PRÓLOGO

En el KARATE-DO existen muchos estilos con diferentes métodos de instrucción. La KATA es la mejor evidencia de ello.

Vuelo a insistir en que para realizar una kata es necesario poner la misma seriedad que al practicar el KUMITE, siendo también muy importante mantenerse tranquilo y adoptar un estado mental con el que poder dar a la kata una expresividad correcta.

La práctica del kata en el DOJO, con todos los alumnos siguiendo al unísono las órdenes del instructor es para principiantes. Su forma original de entrenamiento es la práctica repetida en solitario por ser parte del entrenamiento marcial, pudiendo decirse que se domina una kata una vez se hayan asimilado las técnicas de defensa y contraataque y la respiración. El propósito de la KATA no es servir de exhibición para los demás, sino servirnos de gran ayuda para mejorar nuestra habilidad en el KUMITE a través de su estudio y la posterior aplicación práctica de las técnicas asimiladas en al combate real. Por consiguiente, la verdadera importancia de la kata no reside en la belleza estética de las técnicas, sino en su eficacia. Cuando el practicante consiga expresar la belleza y la fuerza de la KATA incluso para quien le observa desde atrás, puede decirse que ha perfeccionado una KATA.

En la actualidad hay mucha tendencia a practicar repetidamente la KATA que mejor se domina, olvidando las demás. Sin embargo, también debemos esforzarnos en la práctica de las KATAS que no son nuestras favoritas, pues el gran valor de las técnicas para defensa personal no puede encontrarse en una sóla KATA.

Me sentiré muy satisfecho si este libro puede servirles de referencia en el aprendizaje de las KATAS tanto como el primer tomo. Repito mi agradecimiento al Senpai F. Takagi y al Maestro Yo Meiji por sus palabras para este tomo. Asimismo mi agradecimiento por la colaboración prestada por el Senpai Y. Hosonuma y los señores M. Kubota, H. Kasuya, S. Ichihara, Ary Anastasiadis y Miguel Wandenbergh.

Marzo de 1982 – Hirokazu Kanagawa

VORWORT

KARATE–DO hat sich gemäß seinem Einführungsprozeß unterschiedlich entwickelt und verfügt heute über mehrere Trainings-systeme (Schulen). Der Unterschied zwischen den Schulen wird durch die KATA (Form) verdeutlicht.

Um diese KATA zu üben, ist es wichtig, genauso wie beim KUMITE, ernst und geistig aktiv zu bleiben, wobei die richtige Selbstdarstellung ermöglicht wird und die Geistesgegenwärtigkeit nicht schwindet.

Ursprünglich betrachtete man KATA als Glied in einer Übungskette der Kriegskünste. Deshalb sind gemeinsame Übungen in der Sporthalle nur für Anfänger von Wert, wobei der Trainer den Takt angibt. KATA sollte eigentlich allein mehrmals geübt werden. Wenn man Selbstverteidigung durch KATA erreichen kann, d.h. durch einen Ablauf von verschiedenen Bewegungen und Atmungen, dann beherrscht man wahrscheinlich die KATA.

Bei der KARATE-Übung zielt man nicht darauf ab; sie vor Publikum auszuführen, sondern man beabsichtigt, seine Kampftüchtigkeit zu erhöhen und seine Techniken zu perfektionieren, so daß man sie in der Praxis anwenden kann. Man meint also, daß die schön ausgeführte KATA die Nutzlosigkeit eingeschränkter Funktionsschönheit darstellt, die durch das Streben nach Rationalität in den Kriegskünsten erreicht wurde.

Wenn man eine KATA in vollkommener Weise übt, wirken die Bewegungen von hinten gesehen schöner und überwältigender als von vorn.

Heutzutage neigen Karatekämpfer im allgemeinen dazu, nur ihre Lieblingsübung konzentriert darzustellen. Aber ich würde sehr empfehlen, auch die weniger geübte KATA zu tranieren, weil KARATE auch als Kunst der Selbstverteidigung betrachtet wird.

Ich wünsche, daß dieses Buch, ebenso wie der erste Band, als Anleitung für KATA allen Karatekämpfern nützlich ist.

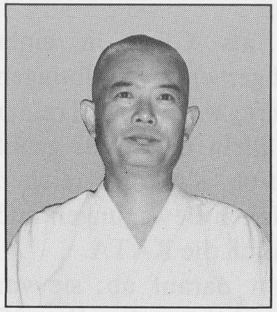
An dieser Stelle möchte ich den Professoren Fusajiro Takagi und Meiji Yo nochmals für ihre interessanten Beiträge danken, die am Anfang dieses Buches stehen.

Außerdem danke ich Yoshimitsu Hosonuma, Hiroshi Kubota, Hitoshi Kasuya, Shigehisa Ichihara, Ary Anastasiadis und Miguel Wandenberg für ihre intensive Mitarbeit.

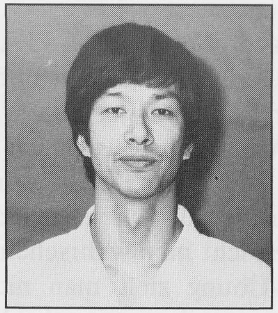
März 1982 – Hirokazu Kanazawa

御協力いただいた方々

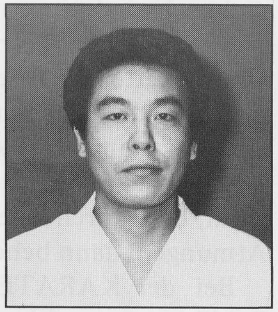
CONTRIBUTORS／COLLABORATEURS
COLABORADORES／MITARBEITER



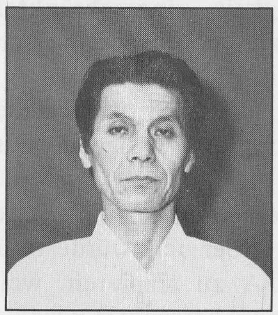
細沼祥（よし）光（みつ）
Y.Hosonuma



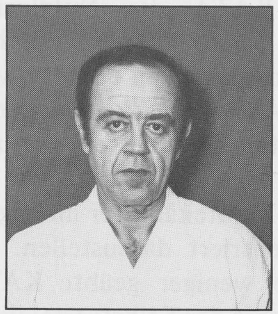
粕谷　均
H.Kasuya



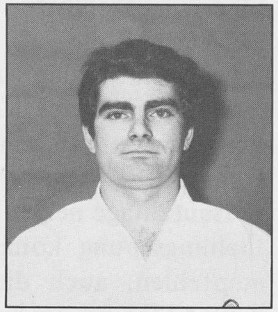
市原重幸
S.Ichihara



窪田　實
M.Kubota



アナスタシアディス・アリ
A.Anastasiadis



ワンデンベルグ・ミグエル
M.Vandenberg

目次

CONTENTS
TABLE DES MATIERES
INDICE
VERZEICHNIS

慈恩……………………JION……………………22～45

十手……………………JITTE……………………46～63

半月……………………HANGETSU……………………64～85

岩鶴……………………GANKAKU……………………86～107

鉄騎二段……………………TEKKI NIDAN……………………108～121

鉄騎三段……………………TEKKI SANDAN……………………122～131

珍手……………………CHINTE……………………132～153

抜塞小……………………BASSAI-SHO……………………154～175

観空小……………………KANKU-SHO……………………176～203

二十四歩……………………NIJUSHIHO……………………204～223

雲手……………………UNSU……………………224～255

王冠……………………WANKAN……………………256～269

五十四歩小……………………GOJUSHIHO-SHO……………………270～296

記号の説明

KEY TO MOVEMENTS／EXPLICATION DES SIGNES
SIGNIFICÄDO DE LOS SIMBOLOS／ZEICHEN-ERLÄRUNG

力　POWER／PUISSANCE／POTENCIA／KRAFT(POTENZ)

◀決め／KIME

◈半分の力
HALF POWER
PUISSANCE MOYENNE
MEDIA POTENCIA
HALBE KRAFT

◈◀半分の力から決めに入る
HALF POWER WITH KIME
PUISSANCE MOYENNE AVEC KIME
MEDIA POTENCIA CON KIME
KIME VON HALBER KRAFT

▷力を抜く
NO POWER
SANS PUISSANCE
SIN POTENCIA
OHNE KRAFT

◀◀長く決める
PENETRATING KIME
KIME APPUYE
LENTO CONCENTRANDO
DURCHDRINGENDER KIME

▷▷長く力を抜く
SLOWLY NO POWER
LENTEMENT SANS PUISSANCE
LENTO SIN POTENCIA
LANGSAM OHNE KRAFT

▷◈半分の力で決める
KIME WITH HALF POWER
KIME AVEC PUISSANCE MOYENNE
KIME CON MEDIA POTENCIA
KIME MIT HALBER KRAFT

呼吸　BREATH／RESPIRATION／RESPIRACION／ATMUNG

◇吸
INHALATION
INSPIRATION
INSPIRACION
EINATMUNG

◆吐
EXHALATION
EXPIRATION
EXPIRACION
AUSATMUNG

◇◆短吸短吐
SHORT INHALATION-SHORT EXHALATION
INSPIRATION COURTE-EXPIRATION COURTE
INSPIRACION CORTA-EXPIRACION CORTA
KURZE EINATMUNG KURZE AUSATMUNG

◇◆◆短吸長吐
SHORT INHALATION-LONG EXHALATION
INSPIRATION COURTE-EXPIRATION LONGUE
INSPIRACION CORTA-EXPIRACION LARGA
KURZE EINATMUNG LANGE AUSATMUNG

◇◇長吸
LONG INHALATION
LONGUE INSPIRATION
INSPIRACION LARGA
TIEFE EINATMUNG

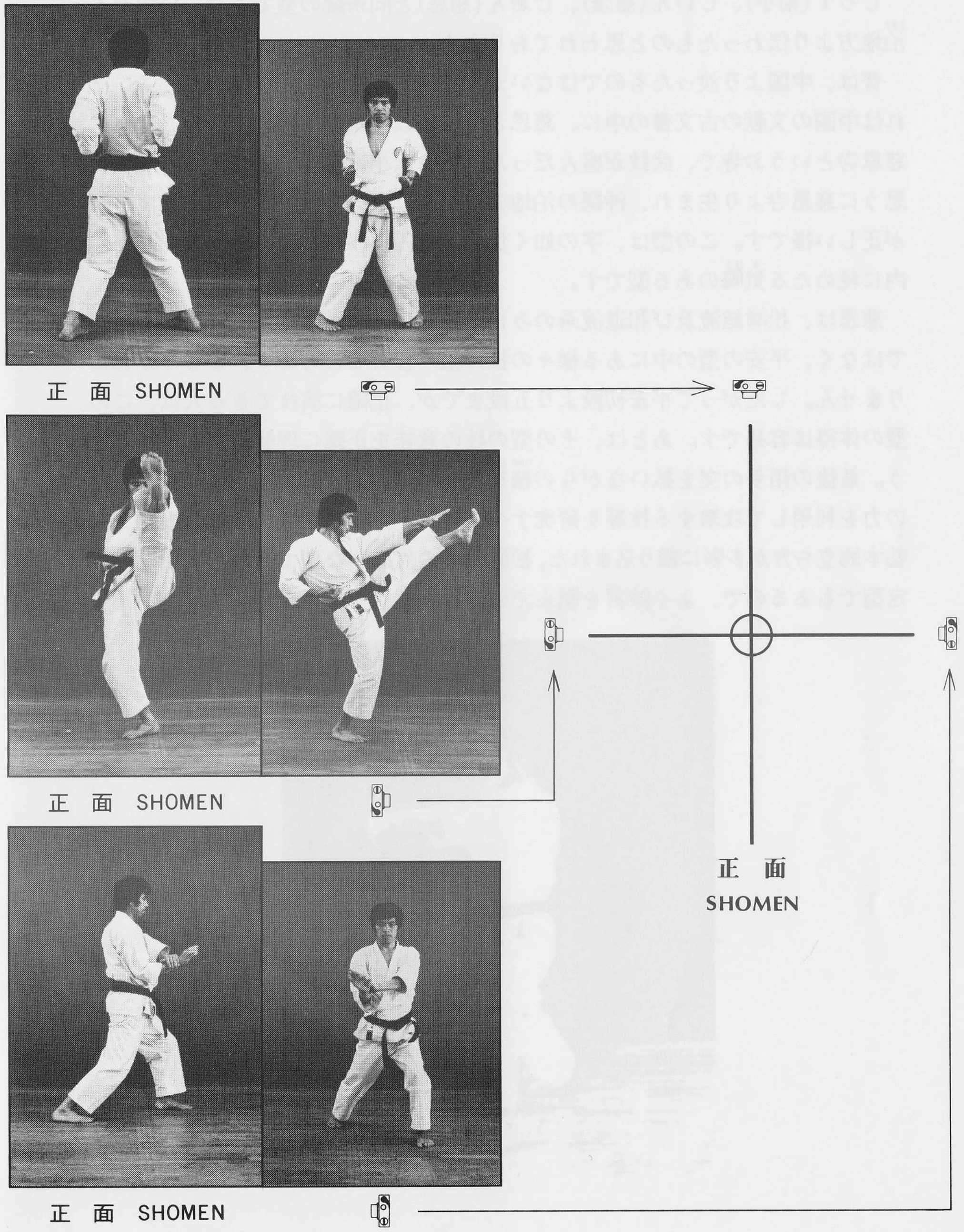
◆◆長吐
LONG EXHALATION
LONGUE EXPIRATION
EXPIRACION LARGA
LANGE AUSATMUNG

▶◀気　合／KIAI

応　用／APPLICATION／APPLICATION
APLICACION／ANWENDUNG
○受　手／UKETE
●攻め手／SEMETE

●写真とカメラ位置

CAMERA POSITION AND DIRECTION OF MOVEMENTS
CAMERA ET DIRECTION DES MOUVEMENTS
CAMARA Y DIRECCION DE LOS MOVIMIENTOS
KAMERA POSITIONEN UND RICHTUNG DER BEWEGUNGEN



慈恩(じおん)

じって(術手)、じいん(慈蔭)、じおん(慈恩)と同系統の型であり、いずれも、泊地方より伝わったものと思われております。

昔は、中国より渡ったものではないか、という説が多数をしめていました。それは中国の文献の古文書の中に、慈恩という仏教用語が使われており、これに慈恩寺というお寺で、武技が盛んだったという伝承等が加味されたからですが、思うに慈恩寺より生まれ、沖縄の泊地方に伝わり、今日に至ったものとする説が正しい様です。この型は、字の如く仏の様な円熟、おだやかな動き、しかも内に秘めたる気魄のある型です。

慈恩は、松濤館流及び和道流系のみに伝わる型ですが、さほどむずかしい型ではなく、平安の型の中にある様々の技の組み合わせと考えて、さしつかえありません。したがって平安初段より五段までが、正確に演技できる人は、この型の体得は容易です。あとは、その型の技の意味を正確に理解することでしょう。最後の相手の突を払いながらの摑捕と同時に、脇腹への同時攻撃等、相手の力を利用して攻撃する技等を研究すべき型です。騎馬立、前屈立、後屈立の基本的立ち方が多彩に織り込まれた、松濤館流の代表的な型であり、全空連の指定型でもあるので、よく練習を積んでいただきたいと思います。

JION

There is a belief that this KATA was of Chinese origin because of the word JION, a bouddhist term found in the ancient books of China. Moreover the origin may be in the temple of JION where martial arts were practiced. Afterwards, it reached TOMARI.

The movements in this KATA hide a strong fighting spirit.

This KATA is actually practiced in SHOTOKAN and WADO-RYU only. Not very difficult to perform, mastery of the HEIAN KATA will help in its study and perfection.

A representative KATA in SHOTOKAN with basic stances: KIBA-DACHI, ZENKUTSU-DACHI and KOKUTSU-DACHI, the last movement is performed by using the opponent's strength grabbing the wrist and counter-attacking to the ribs simultaneously.

A compulsory KATA in the Federation of All Japan Karate-Do Organizations, I recommend its practice.

JION

On croyait au début qu'il était d'origine chinoise car on retrouve le mot JION, un terme bouddhiste dans les livres anciens en Chine.

Il est probable que l'origine soit dans le temple de JION au les arts martiaux étaient pratiqués. Par la suite on le retrouve à TOMARI.

Les mouvements dans ce KATA cachent un esprit de combat très déterminé.

Actuellement, il est pratiqué en SHOTOKAN et WADO-RYU seulement. L'exécution de ce KATA n'étant pas très difficile, la maîtrise des KATA HEIAN contribuera à faciliter son étude ainsi que son perfectionnement. Ce KATA représentatif du SHOTOKAN avec des positions de base; KIBA-DACHI, ZENKUTSU-DACHI et KOKUTSU-DACHI se termine en utilisant la force de l'adversaire par une saisie du poing et une contre-attaque simultanée aux côtes.

Je recommande son étude car c'est un KATA imposé dans la Fédération Japonaise des Organismes de Karate-Do.

JION

En un principio se creyó que era de origen chino por coincidir con la palabra budista JION, encontrada en los antiguos libros chinos. Sin embargo, su verdadero origen fue seguramente el templo JION, donde se practicaban las artes marciales por tradición. Posteriormente pasó a TOMARI.

Los movimientos de esta KATA esconden un vigoroso espíritu de combate.

Actualmente se practica únicamente en SHOTOKAN y WADO-RYU, no siendo una KATA demasiado difícil; el dominio de la serie HEIAN ayudará mucho en su aprendizaje y perfeccionamiento. Es una kata representativa del SHOTOKAN, con posiciones básicas: KIBA-DACHI, ZENKUTSU-DACHI y KOKUTSU-DACHI. En los últimos movimientos, se ataca a las costillas mientras se agarra el TSUKI del adversario, utilizando la fuerza del ataque de aquél.

Recomiendo su práctica por ser una KATA obligatoria en la Federación Japonesa de Karate-Do.

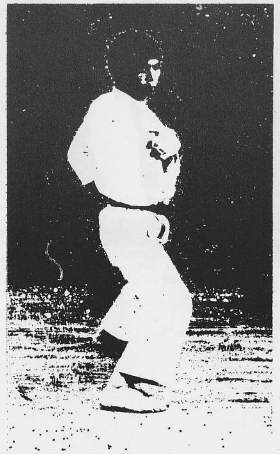
JION

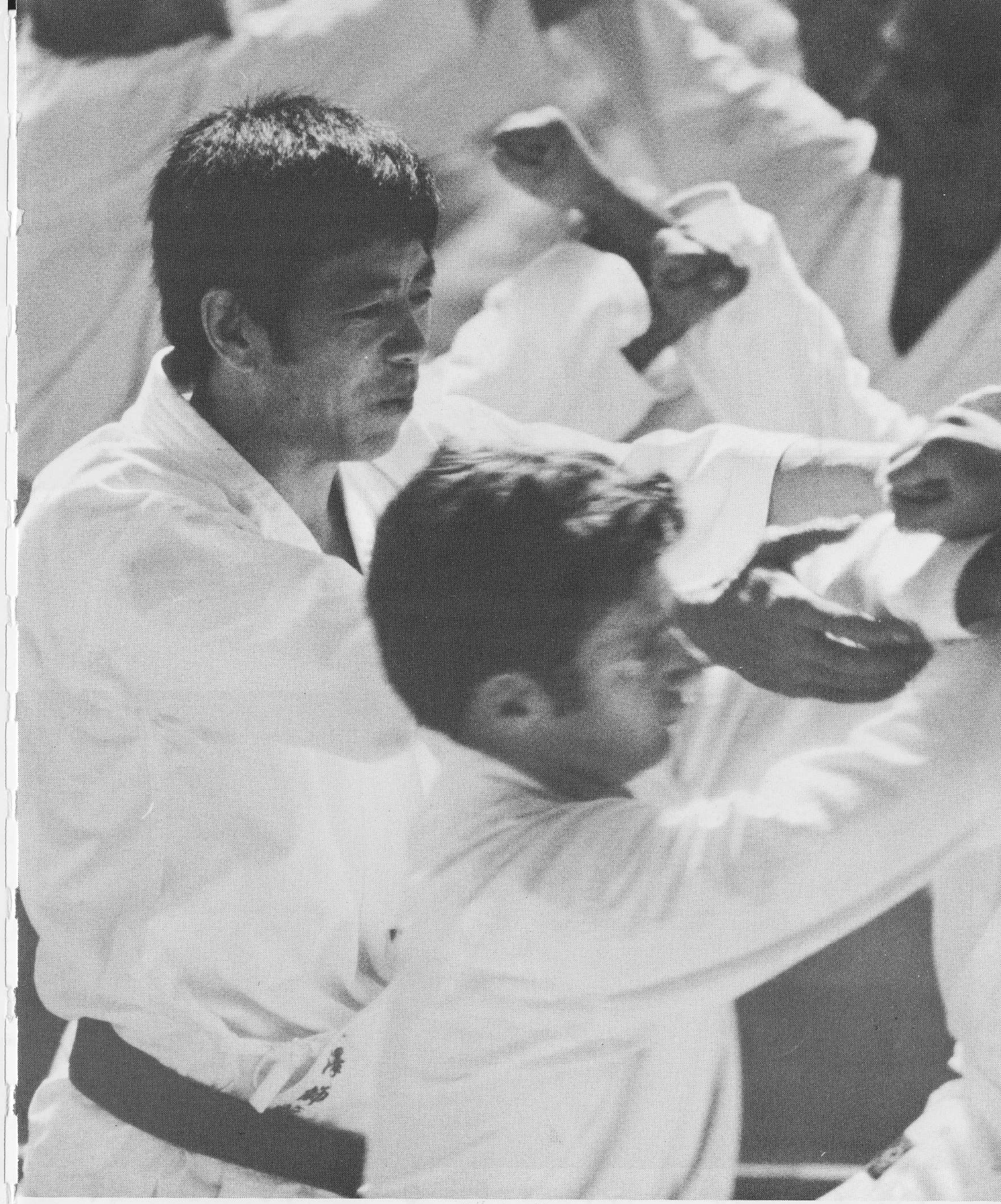
JITTE, JI-IN und JION, die ebenfalls in der TOMARI-Gegend geübt wurden, gehören zu derselben Gruppe.

Früher glaubte man meistens, daß diese KATA (JION) aus CHINA überliefert wurde, weil man in alter chinesischer Literatur einen buddhistischen Ausdruck "JION" fand, und weiter erfuhr, daß in dem JION-Tempel eifrig kriegerische Künste geübt wurden. Aber ich bin der Meinung, daß diese KATA aus dem JION-Tempel stammt, dann in die TOMARI-Gegend in OKINAWA eingeführt und von dorther verbreitet wurde. JION bedeutet eigentlich Liebe und Gnade. Sanfte Bewegungen dieser KATA läßt einen an vollendete Reife des Buddhas denken.

Aber JION wird nur in der SHOTOKAN-, und WADO-Schule geübt. Um JION zu üben, braucht man keine hohe Technik.

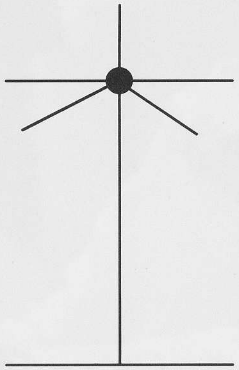
Für die Schüler, die fünf HEIAN-KATAs genau spielen können, ist diese KATA einfach zu beherrschen, weil sie wohl als die Kombination verschiedener Techniken der HEIAN-KATA angesehen werden kann. Nun ist es wichtig, die Bedeutung der Technik richtig zu begreifen. In dieser KATA lernt man zum Beispiel eine Angriffstechnik, in der man zum Schluß die gegnerische Kraft ausnutzend TSUKAMI-DORI nach HARAI des gegnersichen TSUKI tut und gleichzeitig in die Seite angreift. Sie ist nicht nur eine typische KATA im SHOTOKAN, die fundamentale Fußstellung wie KIBA-DACHI, ZENKUTSU-DACHI und KOKUTSU-DACHI umfaßt, sondern auch obligatorisch in der "ALL JAPAN KARATE-DO FEDERATION". Es ist sehr empfholen, sie gründlich zu tranieren.



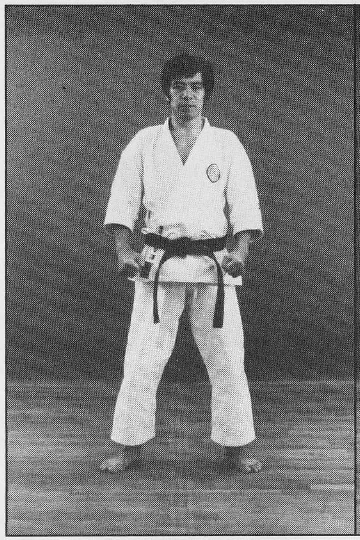


Australia

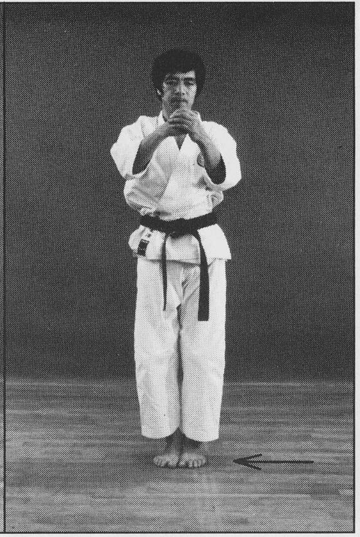
慈恩
JION



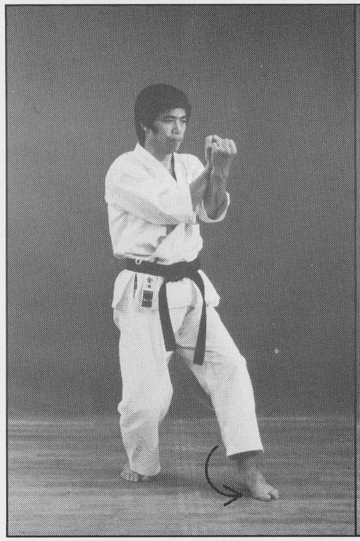
演武線
ENBUSEN



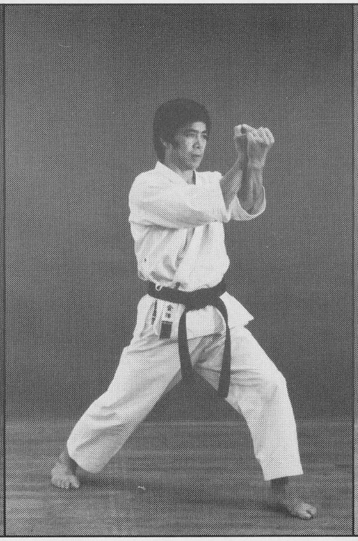
自然体
SHIZENTAI



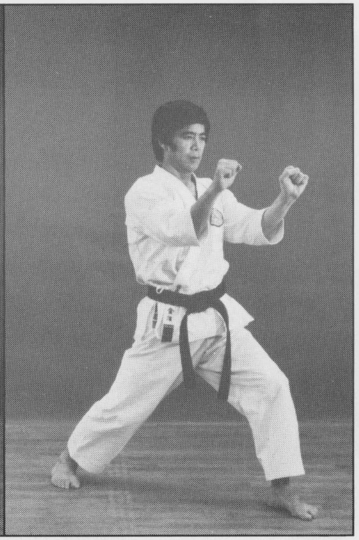
用意・慈愛の構
YŌI
JIAI NO KAMAE



◇◇ 2 — A ▷▷

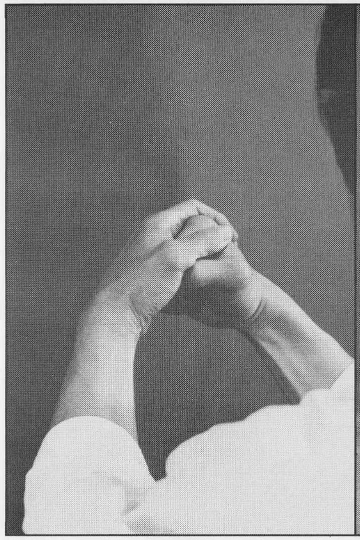


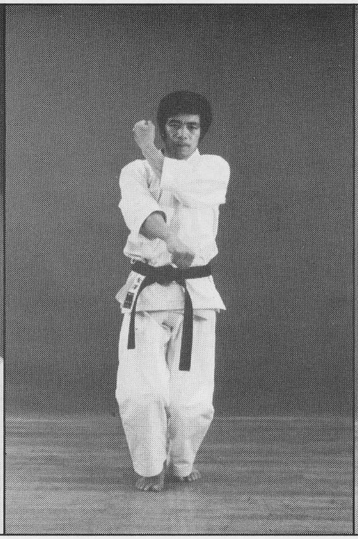
◇◇ 2 — B ◈



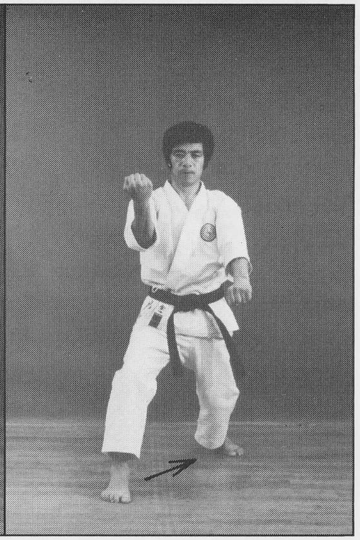
◆◆ ② ◀◀

前屈立・掻分受
ZENKUTSU DACHI
KAKIWAKE UKE



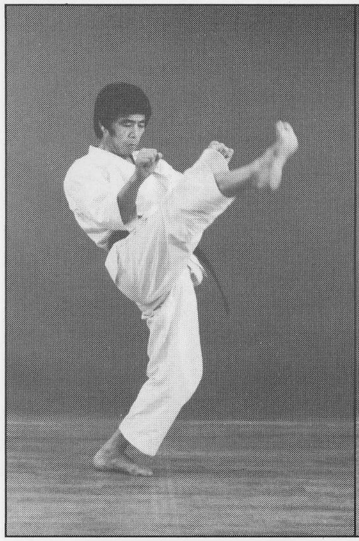


◇ 1 — A ▷



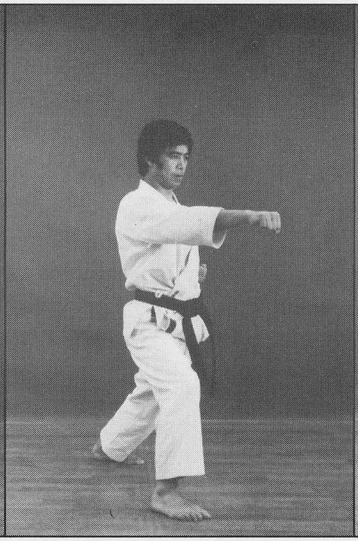
◆ ① ◀

前屈立・交叉受
ZENKUTSU DACHI
KŌSA UKE



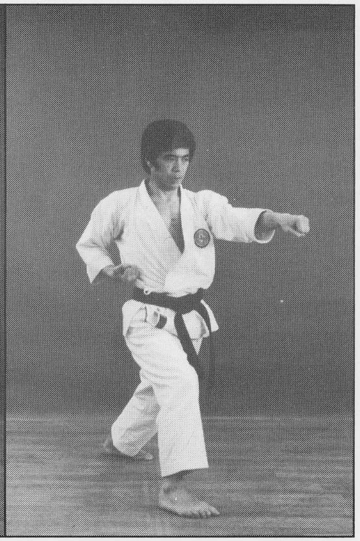
◆ ③ ◀

前 蹴
MAE GERI



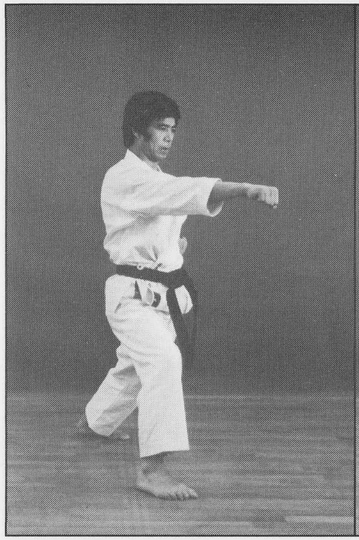
◆ ④ ◀

前屈立・右中段突
ZENKUTSU DACHI
MIGI CHŪDAN ZUKI



◆ ⑤ ◀

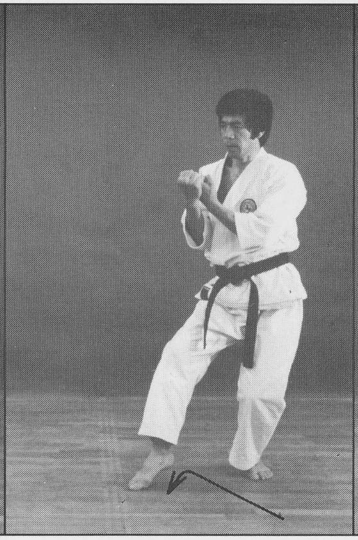
前屈立・左逆突
ZENKUTSU DACHI
HIDARI GYAKU ZUKI



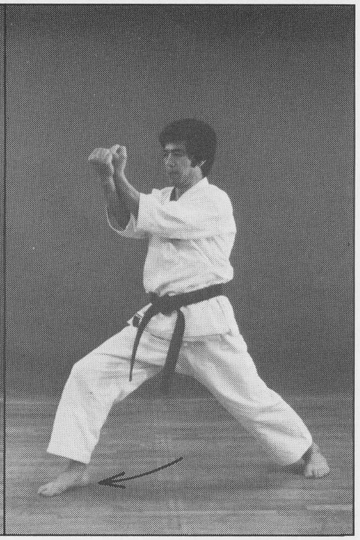
◆ ⑥ ◀

前屈立・右中段突

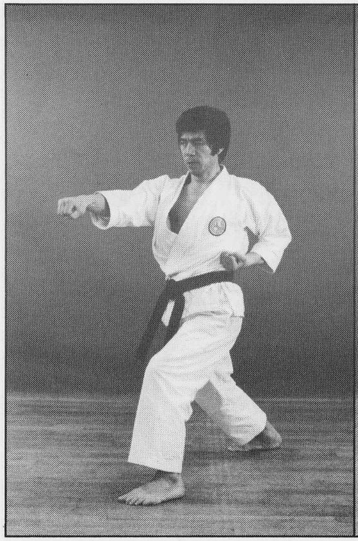
ZENKUTSU DACHI
MIGI CHŪDAN ZUKI



◇◇ 7－A ▷▷



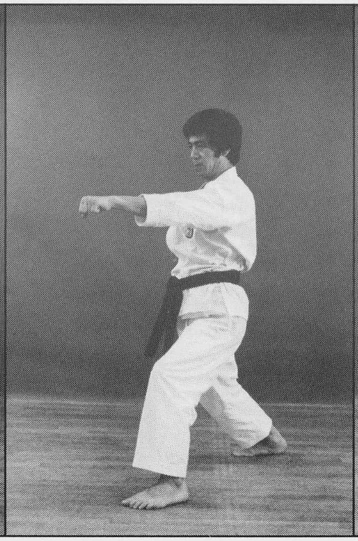
◇◇ 7－B ◈



◆ ⑩ ◀

前屈立・右中段逆突

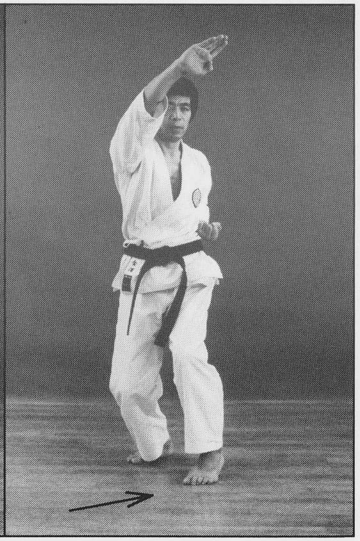
ZENKUTSU DACHI
MIGI CHŪDAN GYAKU ZUKI



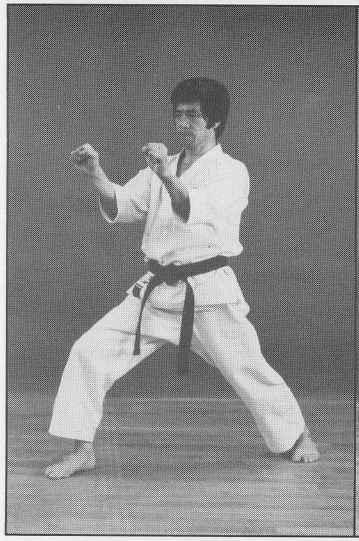
◆ ⑪ ◀

前屈立・左中段突

ZENKUTSU DACHI
HIDARI CHŪDAN ZUKI



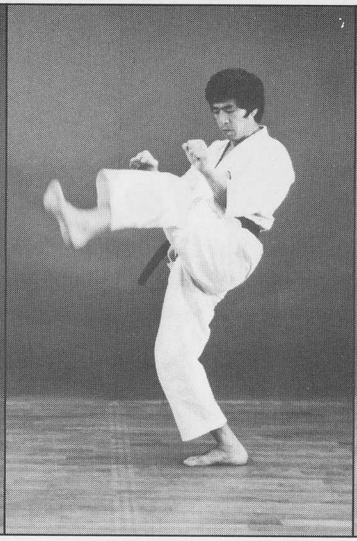
◇ 12－A ◈



◆◆ ⑦ ◀◀

前屈立・掻分受

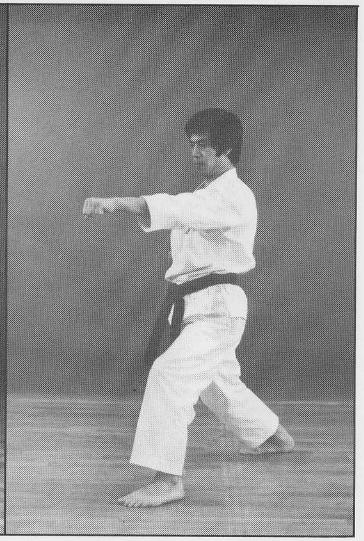
ZENKUTSU DACHI
KAKIWAKE UKE



◆ ⑧ ◀

前　蹴

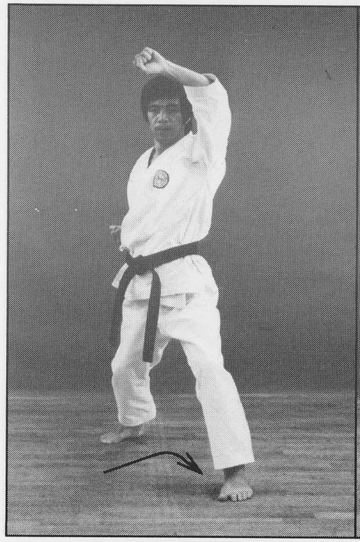
MAE GERI



◆ ⑨ ◀

前屈立・左中段突

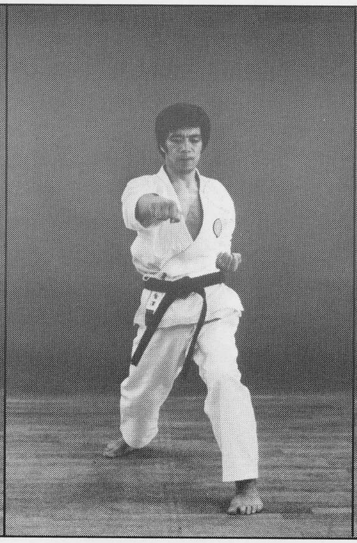
ZENKUTSU DACHI
HIDARI CHŪDAN ZUKI



◆ ⑫ ◀

前屈立・左上段揚受

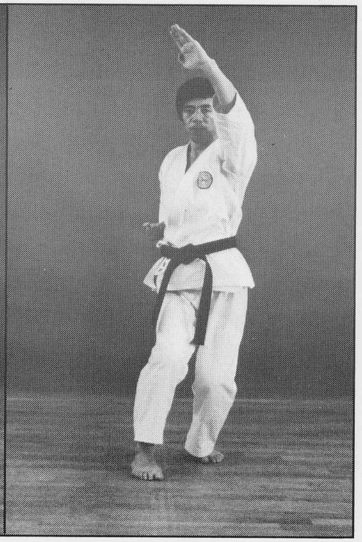
ZENKUTSU DACHI
HIDARI JŌDAN AGE UKE



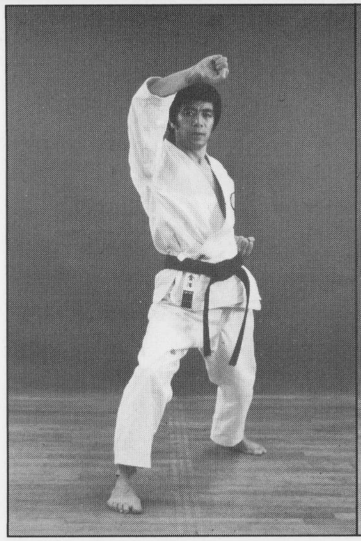
◆ ⑬ ◀

前屈立・右中段逆突

ZENKUTSU DACHI
MIGI CHŪDAN GYAKU ZUKI



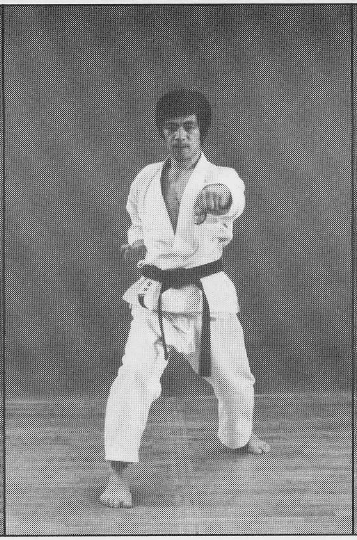
◇ 14－A ◈



◆ ⑭ ◀

前屈立・右上段揚受

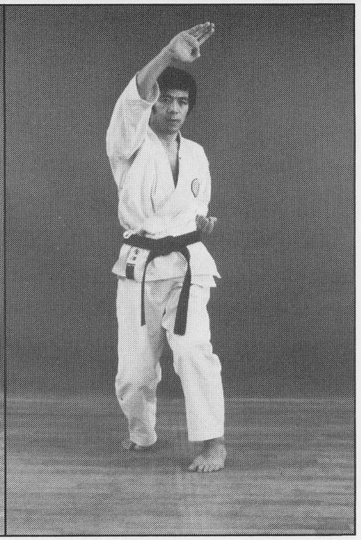
ZENKUTSU DACHI
MIGI JŌDAN AGE UKE



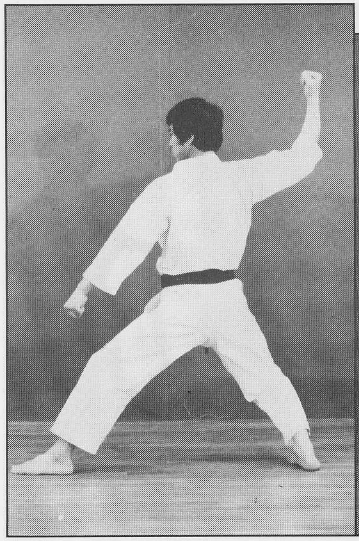
◆ ⑮ ◀

前屈立・左中段逆突

ZENKUTSU DACHI
HIDARI CHŪDAN GYAKU ZUKI



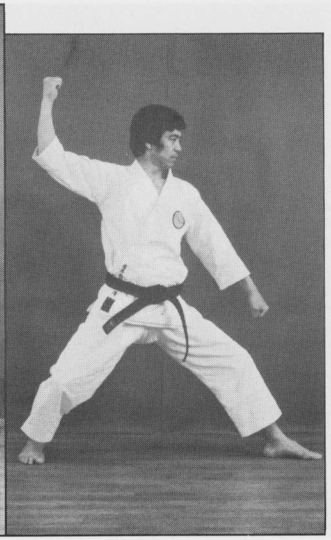
◇ 16－A ◈



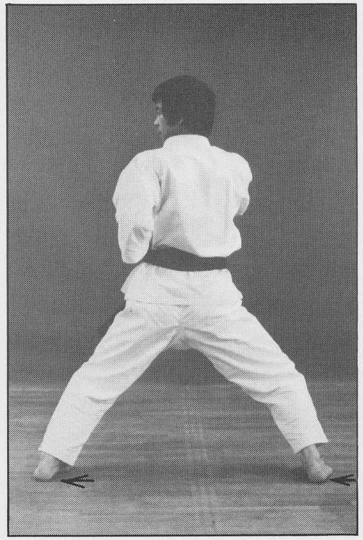
◆ ⑱ ◀

後屈立・卍受

KŌKUTSU DACHI
MANJI UKE



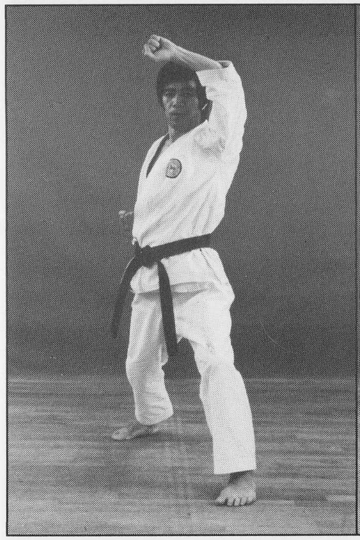
⑱



◆ ⑲ ◀

騎馬立・右中段鉤突

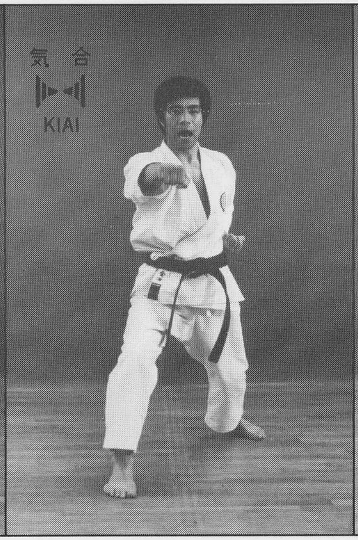
KIBA DACHI
MIGI CHŪDAN KAGI ZUKI



◆ ⑯ ◀

前屈立・左上段揚受

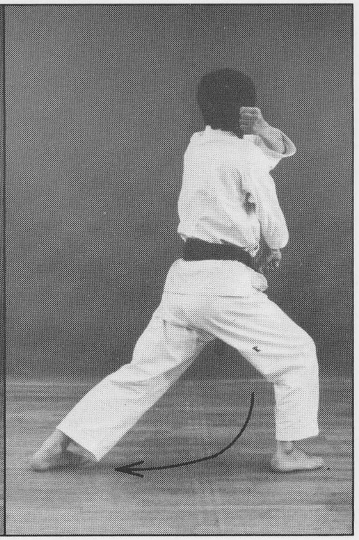
ZENKUTSU DACHI
HIDARI JŌDAN AGE UKE



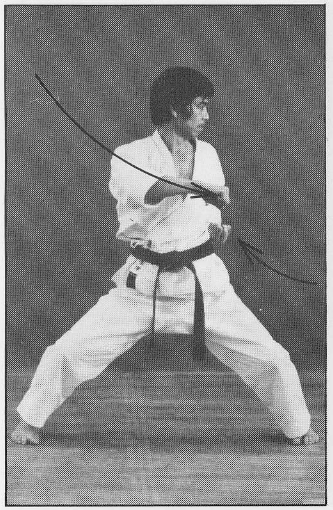
◆ ⑰ ◀

前屈立・右中段追突

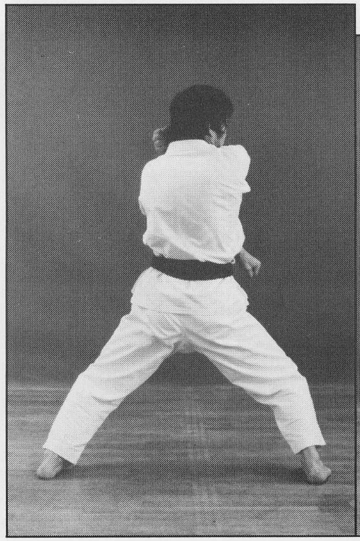
ZENKUTSU DACHI
MIGI CHŪDAN OI ZUKI



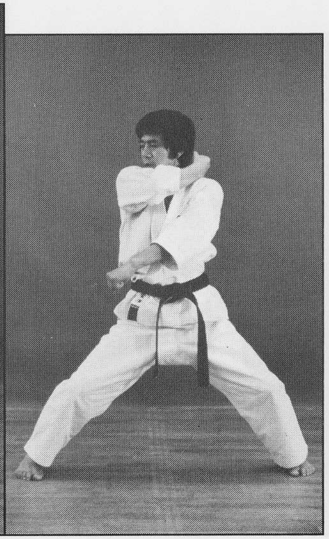
◇ 18－A ▷



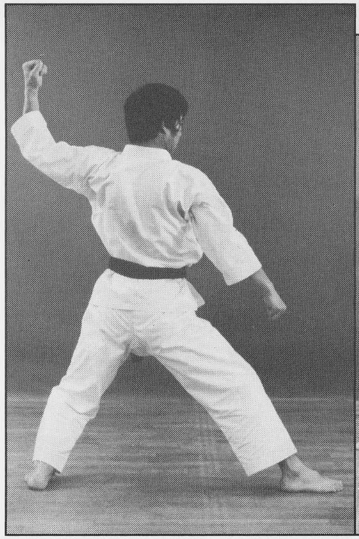
⑲



◇ 20－A ▷



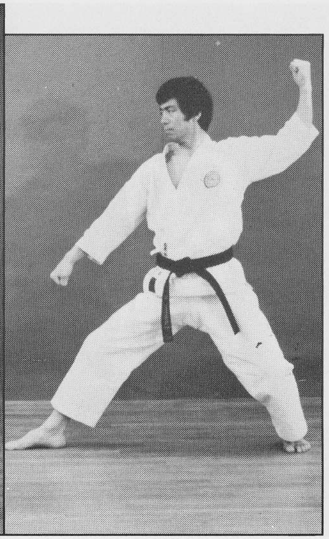
20－A



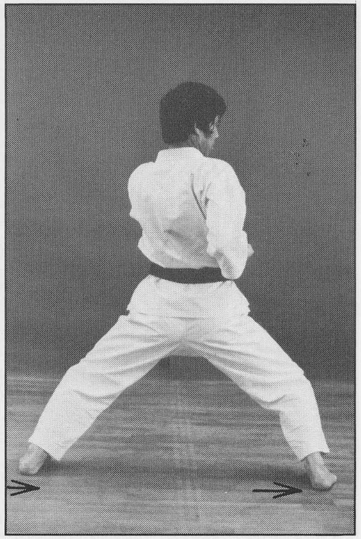
◆ ⑳ ◀

後屈立・卍受

KŌKUTSU DACHI
MANJI UKE



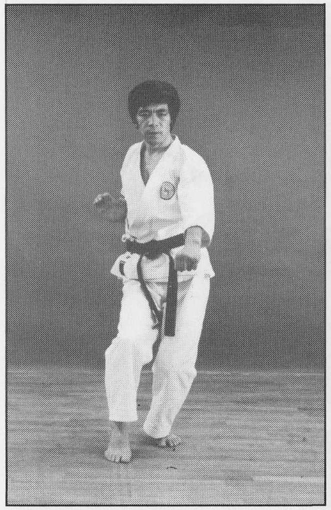
⑳



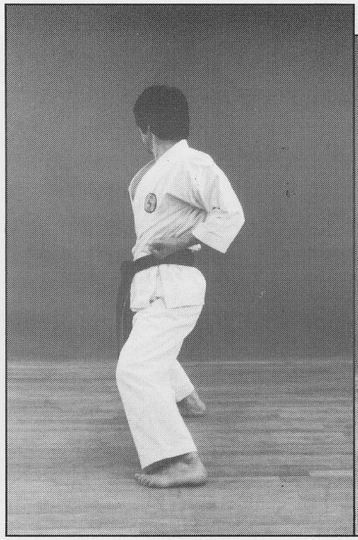
◆ ㉑ ◀

騎馬立・左中段鉤突

KIBA DACHI
HIDARI CHŪDAN KAGI ZUKI



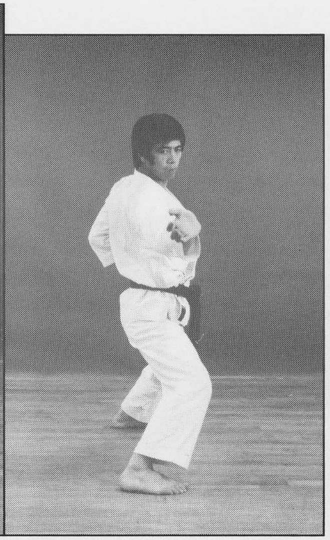
23－A



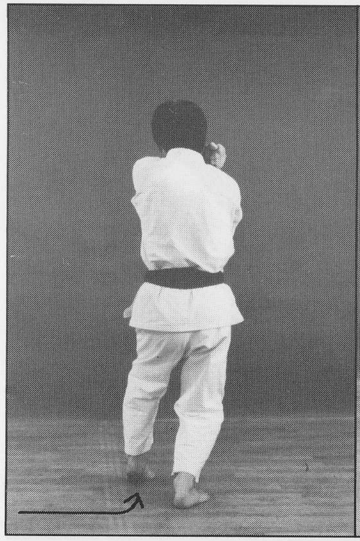
◆ ㉓ ◀

騎馬立・右底掌打

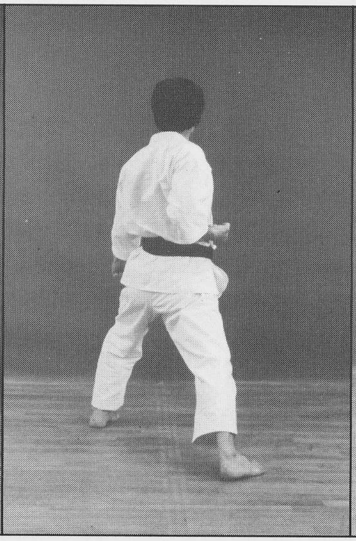
KIBA DACHI
MIGI TEISHŌ UCHI



㉓



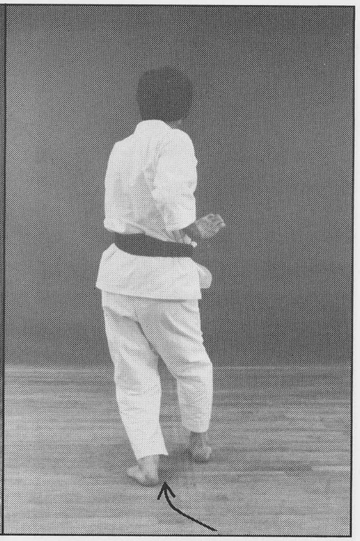
✧ 22－A ▷



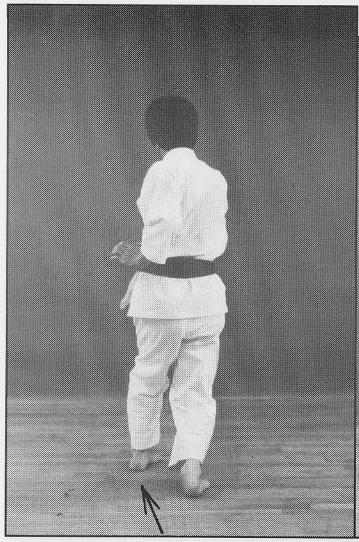
◆ ㉒ ◀

前屈立・左下段払

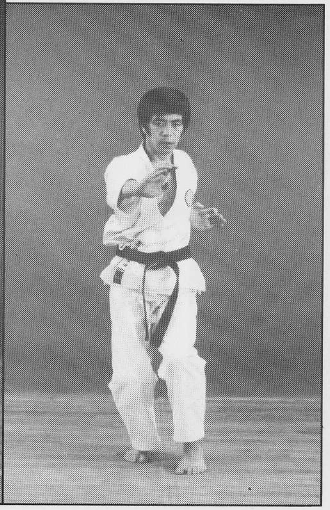
ZENKUTSU DACHI
HIDARI GEDAN BARAI



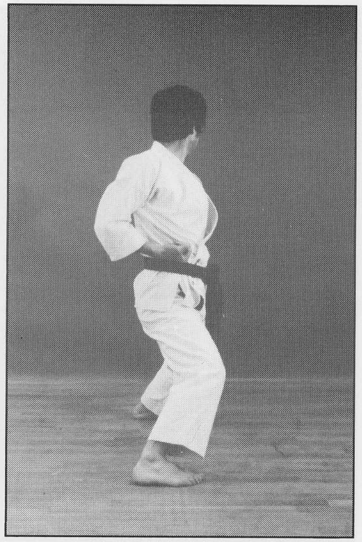
✧ 23－A ▷



✧ 24－A ▷



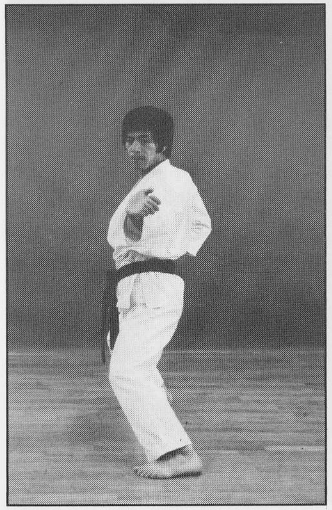
24－A



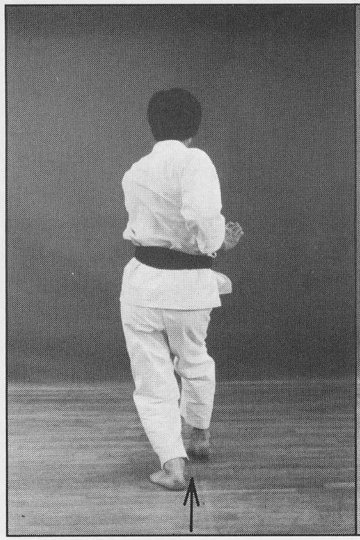
◆ ㉔ ◀

騎馬立・左底掌打

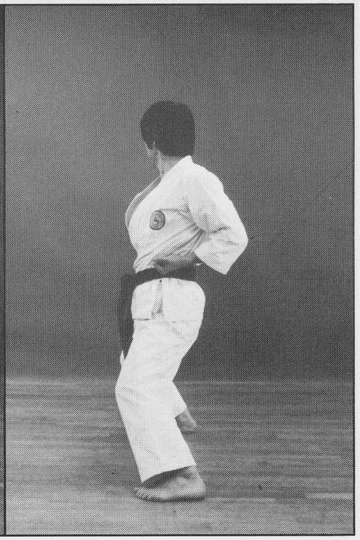
KIBA DACHI
HIDARI TEISHŌ UCHI



㉔



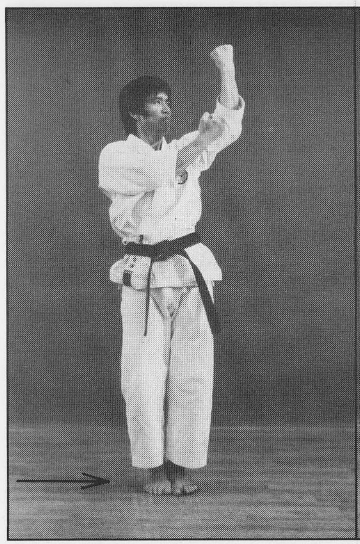
✧ 25－A ▷



◆ ㉕ ◀

騎馬立・右底掌打

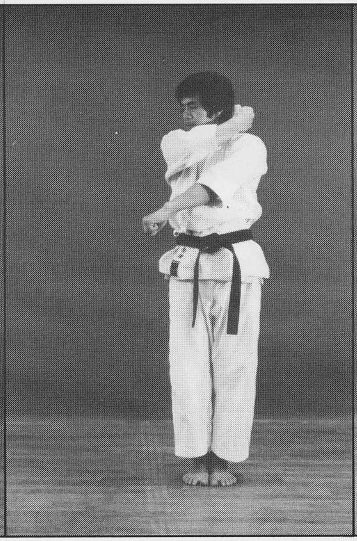
KIBA DACHI
MIGI TEISHŌ UCHI



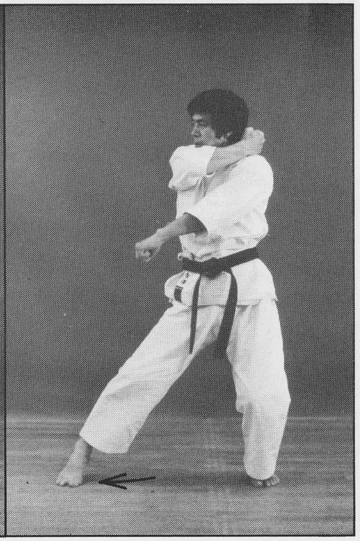
◆ ㉗ ◀

閉足立・上段諸手受

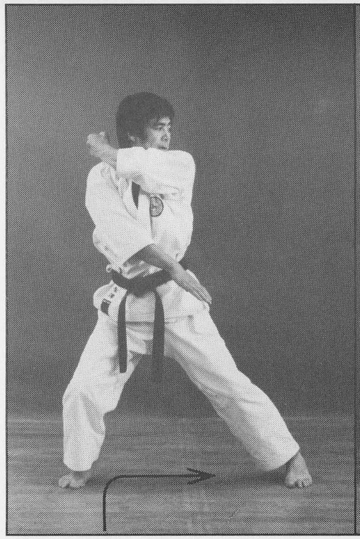
HEISOKU DACHI
JŌDAN MOROTE UKE



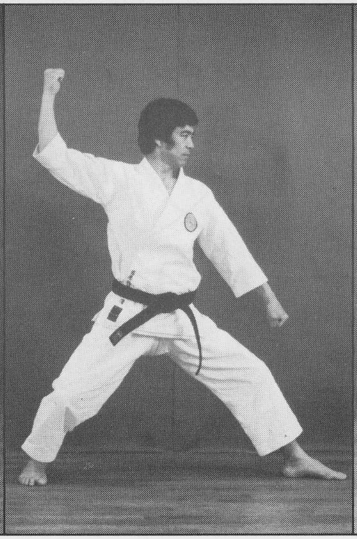
✧ 28－A ▷



✧ 28－B ▷



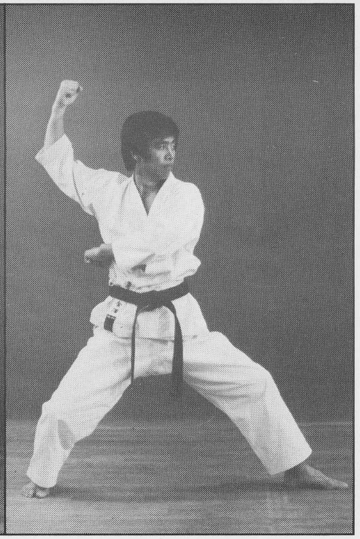
✧ 26－A ▷



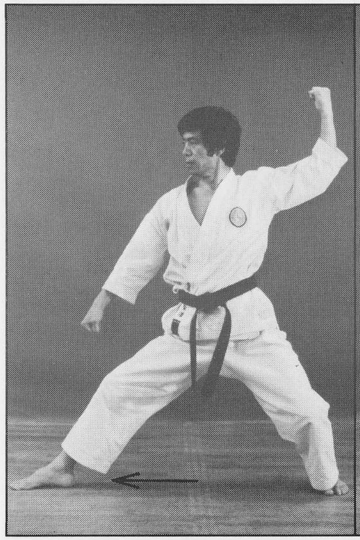
◆ ㉖ ◀

後屈立・卍受

KŌKUTSU DACHI
MANJI UKE



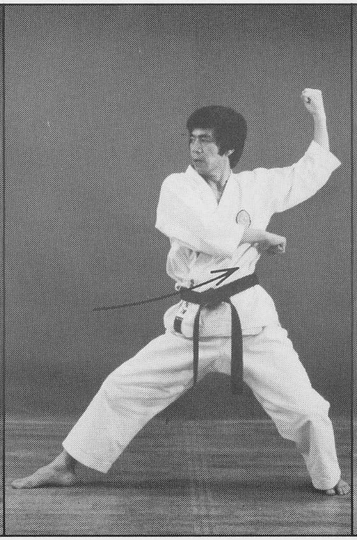
✧ 27－A ▷



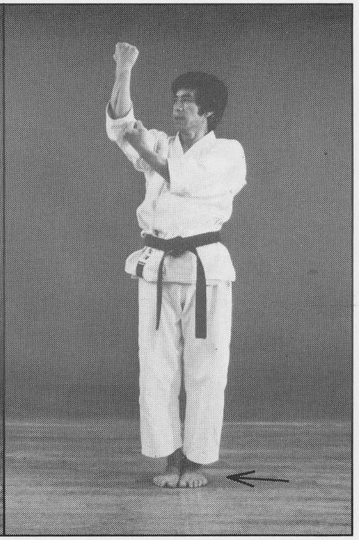
◆ ㉘ ◀

後屈立・卍受

KŌKUTSU DACHI
MANJI UKE



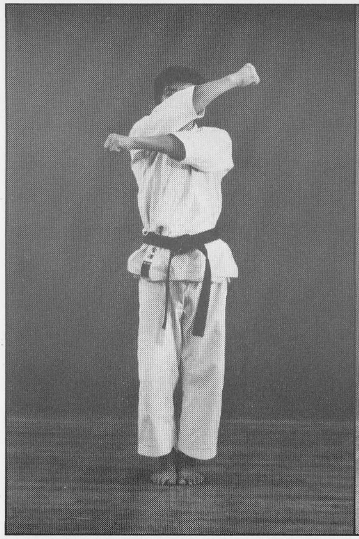
✧ 29－A ▷



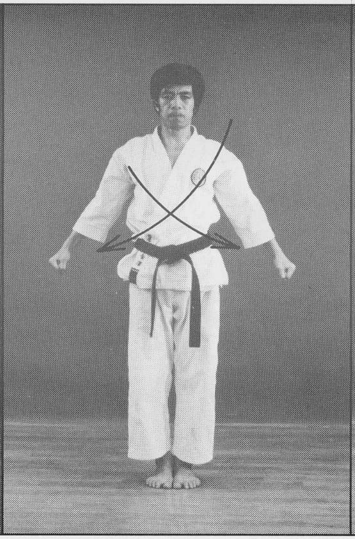
◆ ㉙ ◀

閉足立・上段諸手受

HEISOKU DACHI
JŌDAN MOROTE UKE



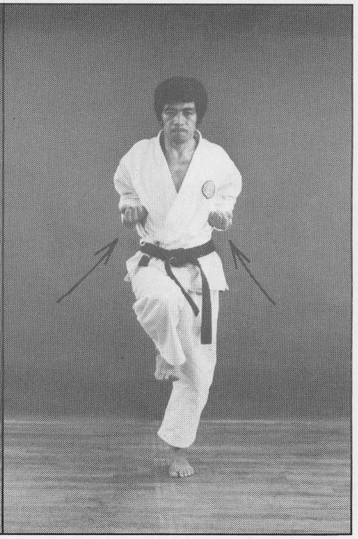
◇◇ 30－A ▷▷



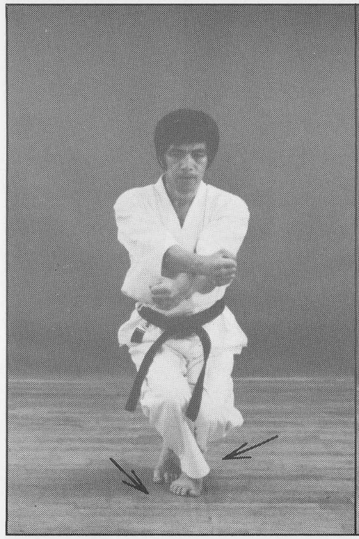
◆◆ ㉚ ▷▷

閉足立・両腕構

HEISOKU DACHI
RYOWAN GAMAE



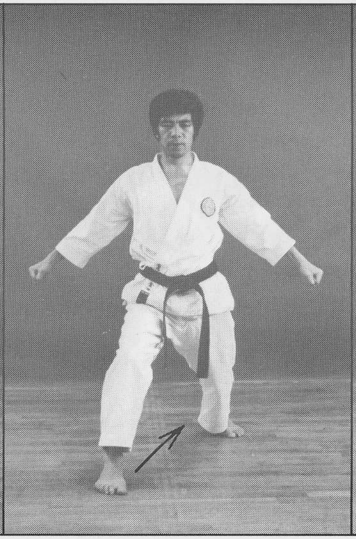
◇ 31－A ◈



◆ ㉛ ◀

交叉立・下段十字受

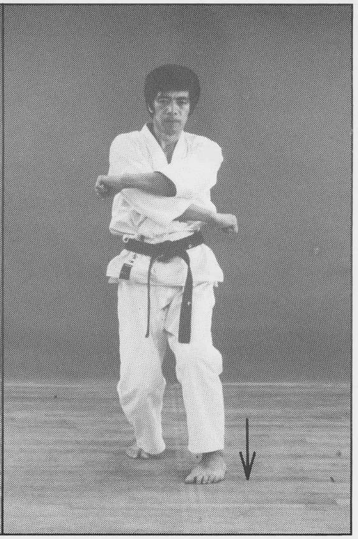
KŌSA DACHI
GEDAN JUJI UKE



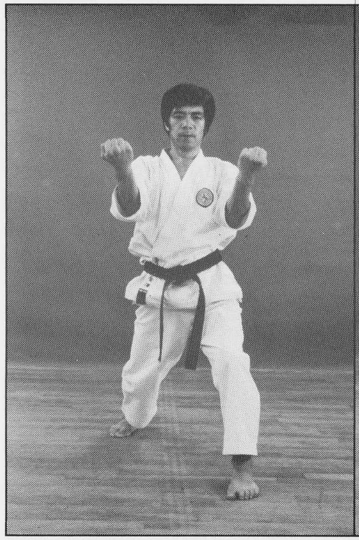
◆ ㉜ ◀

前屈立・両腕下段掻分

ZENKUTSU DACHI
RYOWAN GEDAN KAKIWAKE



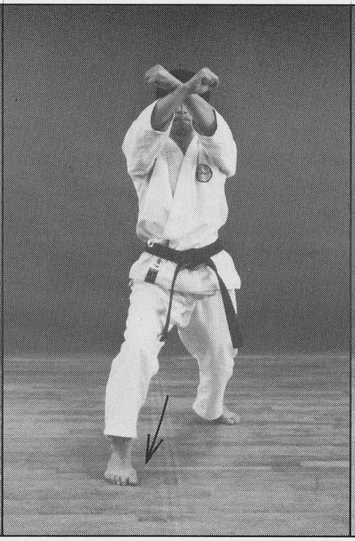
◇ 33－A ▷



◆ ㉝ ◀

前屈立・双腕内受

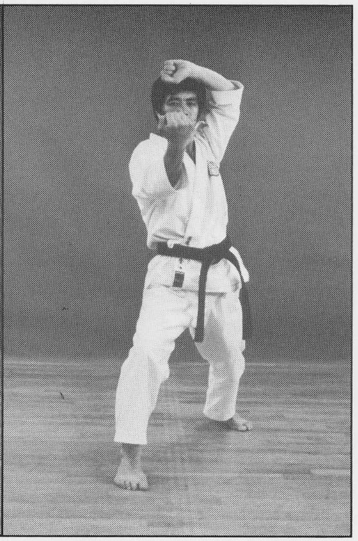
ZENKUTSU DACHI
SŌWAN UCHI UKE



◆ ㉞ ◀

前屈立・上段十字受

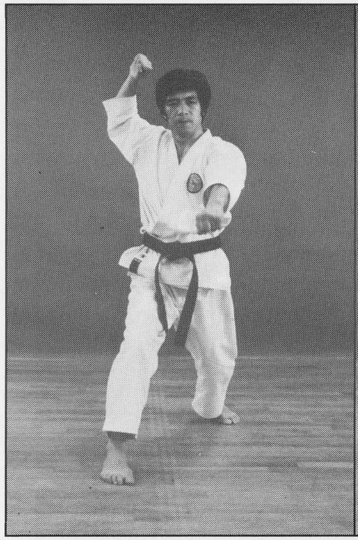
ZENKUTSU DACHI
JŌDAN JUJI UKE



◆ ㉟ ◀

前屈立・右裏突・左揚受

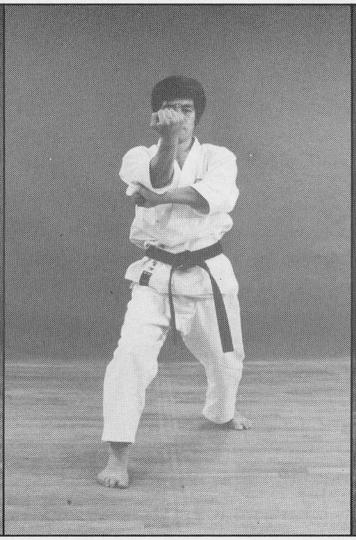
ZENKUTSU DACHI
MIGI URA ZUKI
HIDARI AGE UKE



◇ 36－A ▷

前屈立・右上段流受

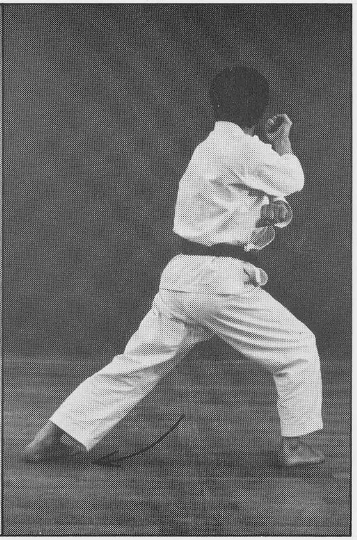
ZENKUTSU DACHI
MIGI JŌDAN NAGASHI UKE



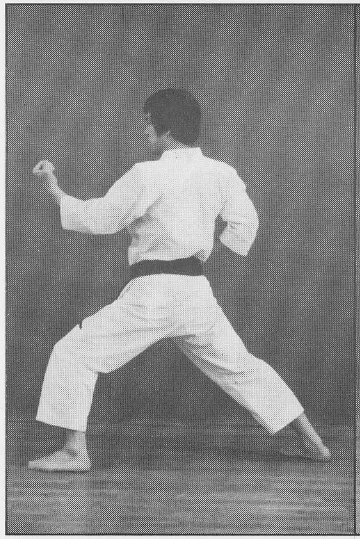
◆ ㊱ ◀

前屈立・右上段裏突

ZENKUTSU DACHI
MIGI JŌDAN URA ZUKI



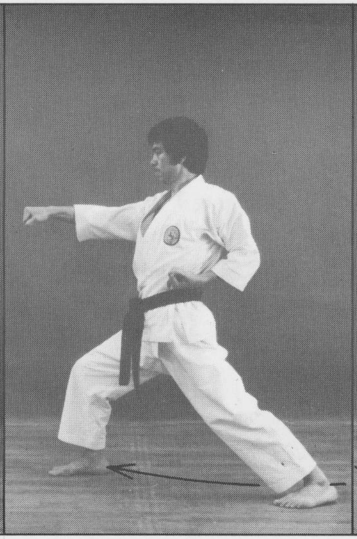
◇ 37－A ▷



◆ ㊲ ◀

前屈立・左中段内受

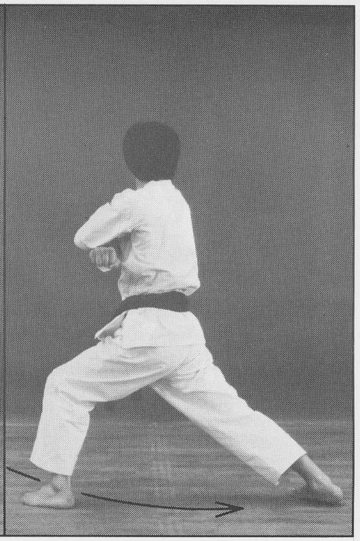
ZENKUTSU DACHI
HIDARI CHŪDAN UCHI UKE



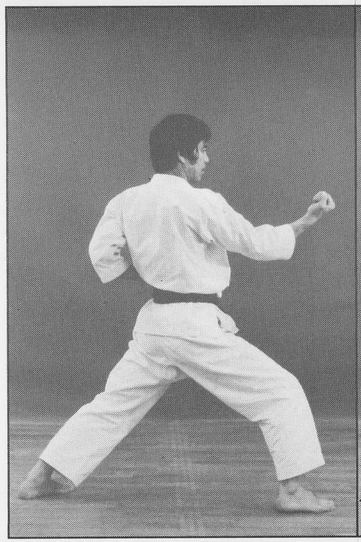
◆ ㊳ ◀

前屈立・右中段追突

ZENKUTSU DACHI
MIGI CHŪDAN OI ZUKI



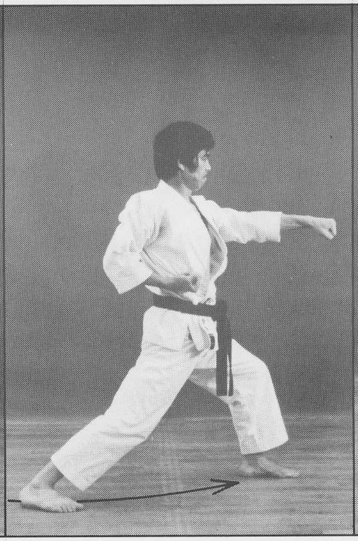
◇ 39—A ▷



◆ ㊴ ◀

前屈立・右中段内受

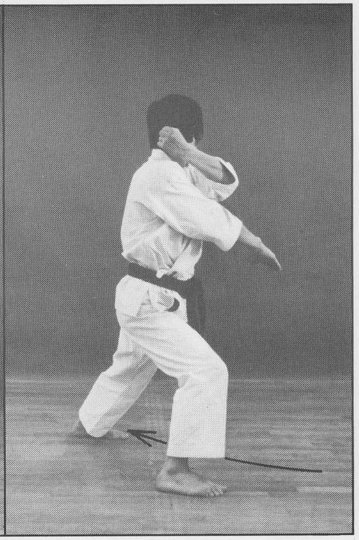
ZENKUTSU DACHI
MIGI CHŪDAN UCHI UKE



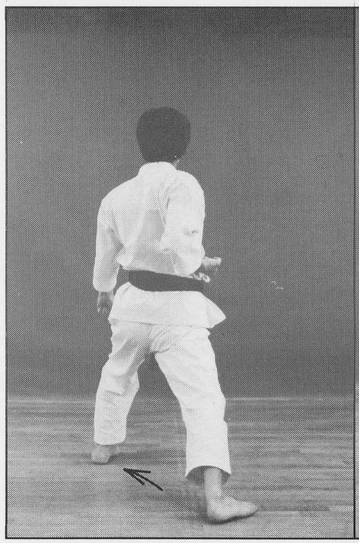
◆ ㊵ ◀

前屈立・左中段追突

ZENKUTSU DACHI
HIDARI CHŪDAN OI ZUKI



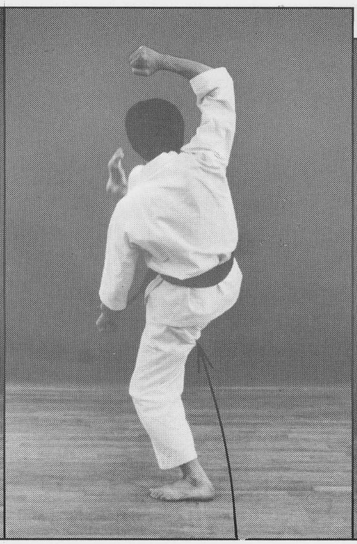
◇ 41—A ▷



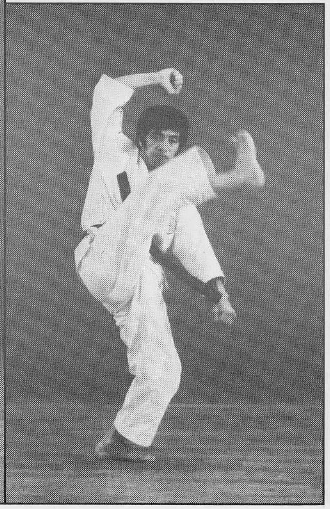
◆ ㊶ ◀

前屈立・左下段払

ZENKUTSU DACHI
HIDARI GEDAN BARAI

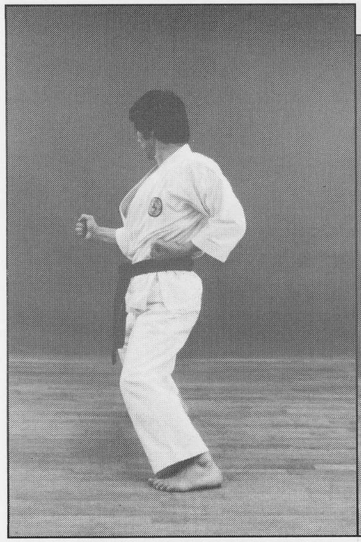


◇ 42—A ▷



📷

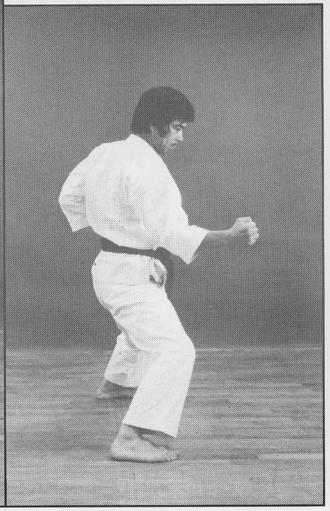
42—A



◆ ㊷ ◀

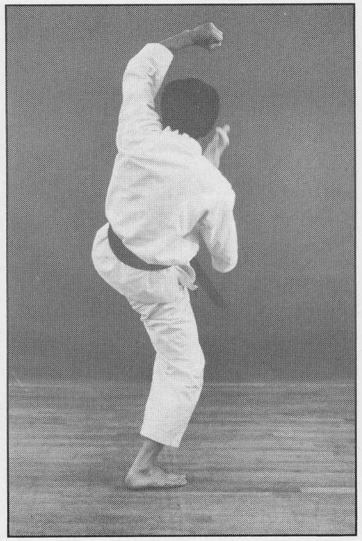
騎馬立・右落受同時踏込

KIBA DACHI
MIGI OTOSHI UKE
DŌJI FUMIKOMI

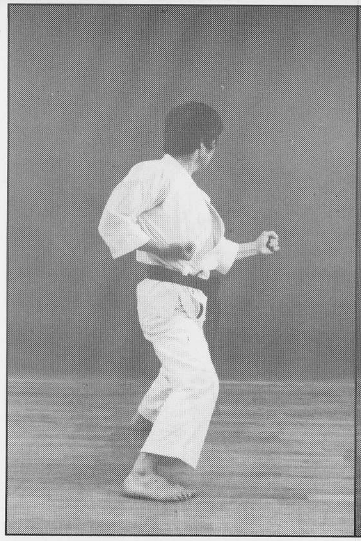


📷

㊷



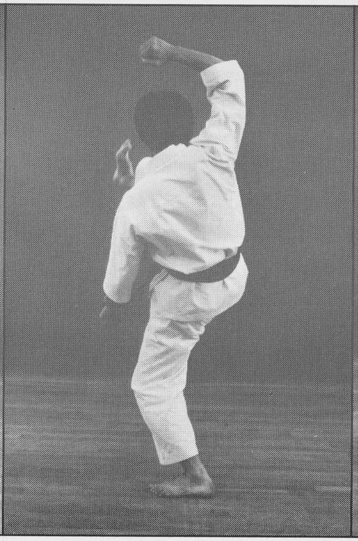
◇ 43—A ▷



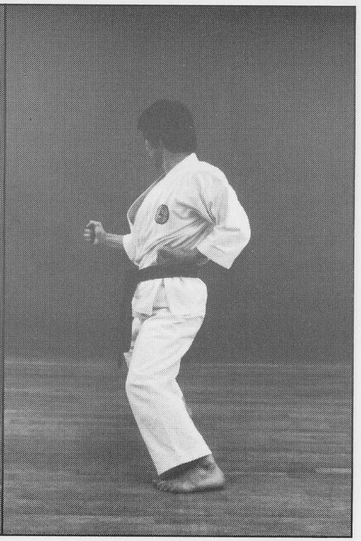
◆ ㊸ ◀

騎馬立・左落受同時踏込

KIBA DACHI
HIDARI OTOSHI UKE
DŌJI FUMIKOMI



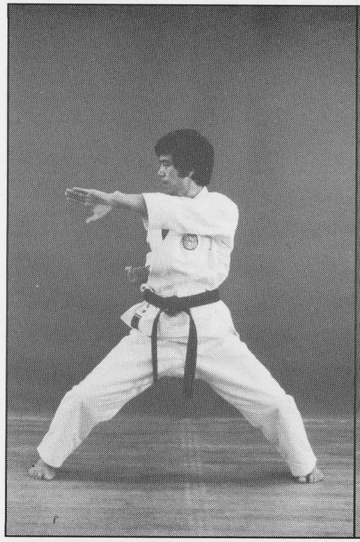
◇ 44－A ▷



◆ ㊹ ◀

騎馬立・右落受同時踏込

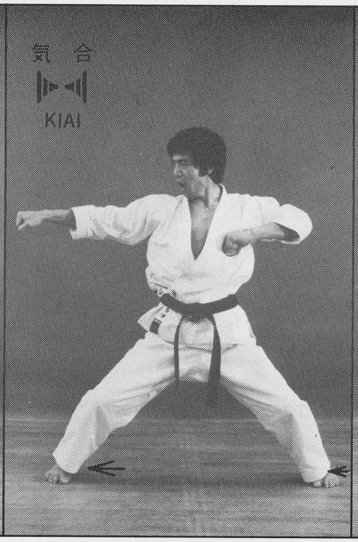
KIBA DACHI
MIGI OTOSHI UKE
DŌJI FUMIKOMI



◇◇ 46－A ◈

騎馬立・上段摑受

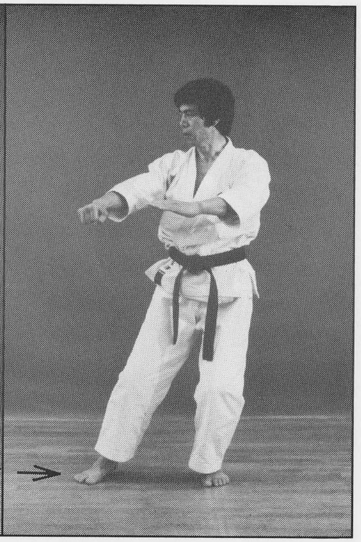
KIBA DACHI
JŌDAN TSUKAMI UKE



◆◆ ㊻ ◀◀

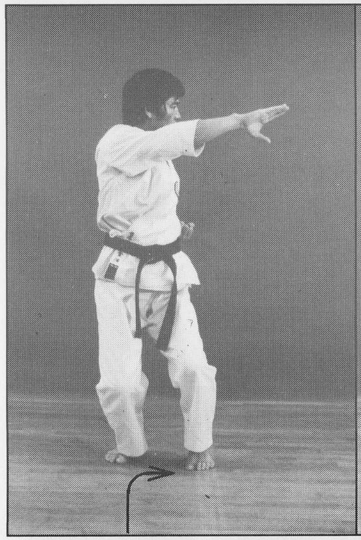
騎馬立・右弓突

KIBA DACHI
MIGI YUMI ZUKI



止め－A

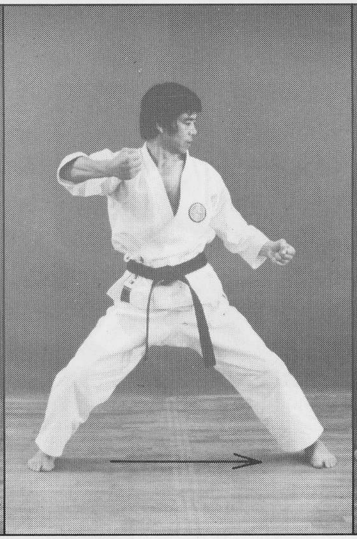
YAME－A



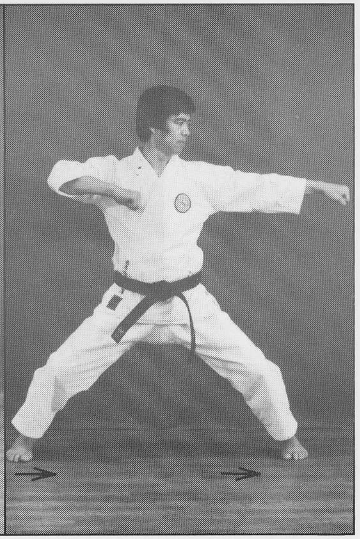
◇◇ 45－A ◈

上段摑受

JŌDAN TSUKAMI UKE



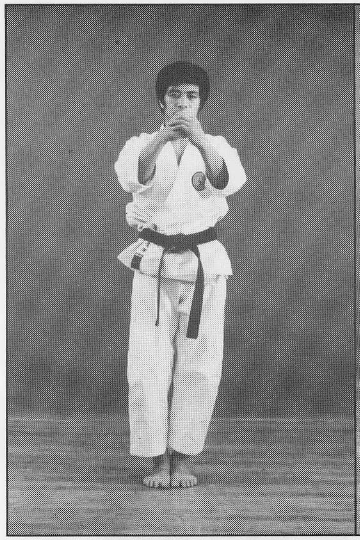
◆◆ 45－B ◈



◆◆ ㊺ ◀◀

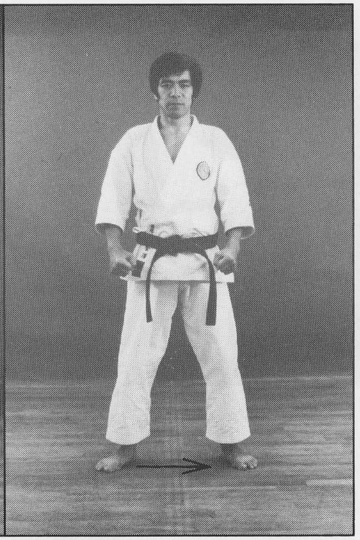
騎馬立・左弓突

KIBA DACHI
HIDARI YUMI ZUKI



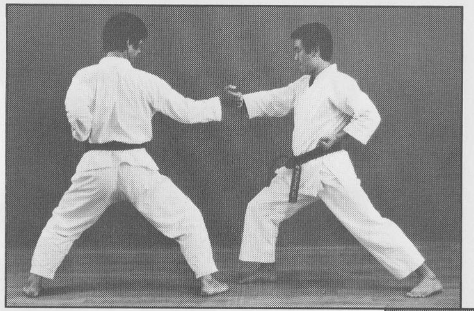
◇◇ 止め・慈愛の構 ▷▷

YAME
JIAI NO KAMAE

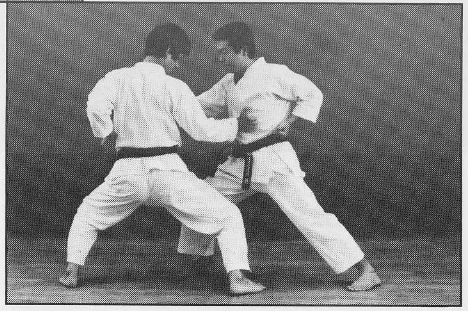


自 然 体

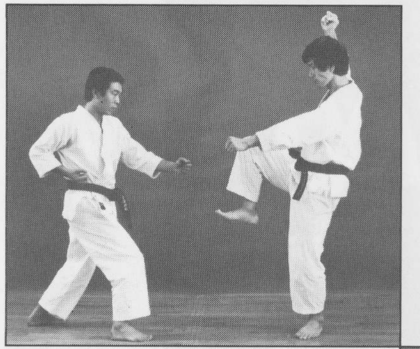
SHIZENTAI



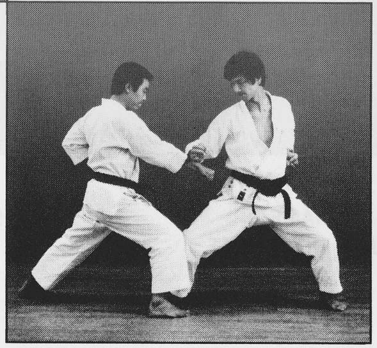
A－1
○底掌受
TEISHŌ UKE
●追 突
OI ZUKI



A－2
○底掌打 TEISHŌ UCHI

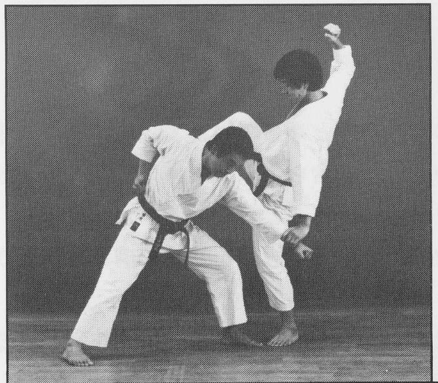


B－1

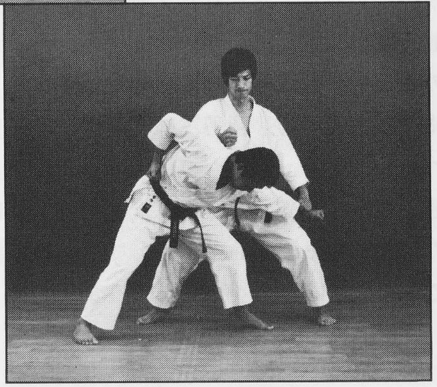


●追 突
OI ZUKI
○鉄槌落受
TETTSUI OTOSHI UKE

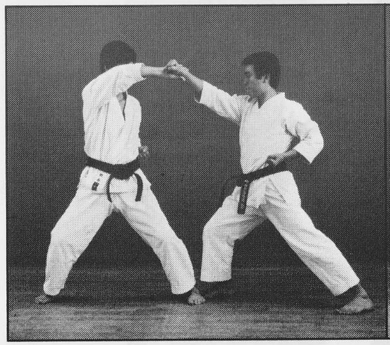
B－2



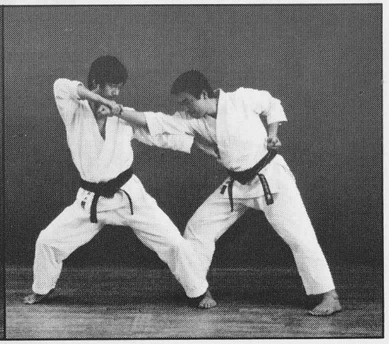
C－1



C－2
○鉄槌落打
TETTSUI OTOSHI UCHI



D－1
●追 突
OI ZUKI
○摑 受
TSUKAMI UKE



D－2
●弓 突
YUMI ZUKI

十　手(じって)

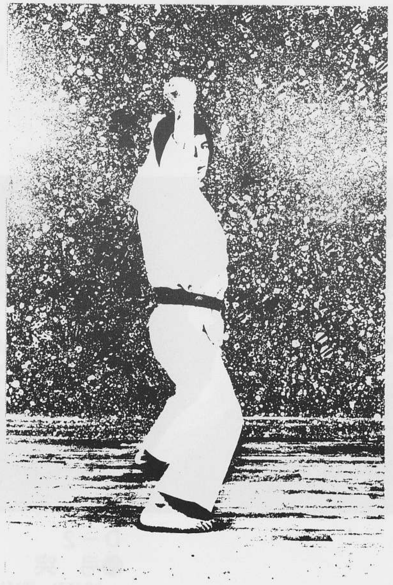
泊(とまり)の型で、松濤館流では棒に対する型となっています。重厚な型の中に繊細な手首のかえし、捻技、逆のかえし技を含む中級の短い型(27挙動－松濤館流)です。この型を学べば、10人を相手にすることができるという意味で、十手と名付けられた、という説が一般的です。又、両腕を外受に構えた体形が、十手(サイ)を連想させるところから、という人もあります。

沖縄の棍(こん)術に対する攻防の技を含んだ型で、唐手の神秘性を学びとる細かい秘術が多く取り入れられた、逆技の連続技を加味した、力強い型です。

他流では術手又は実手と書きます。慈恩(じおん)、滋蔭(じいん)等は同系の型の一つです。

開手による手刀、背刀、底掌等が多く、交叉立の振り捨て等、多くの技が含まれていますが、蹴技が無いのが特徴です。

他流では棒の受けはありませんが、これは伝える先生方の解釈の相違によるものと思われます。いずれにしても、短い型なので見た目には、どの流派のものでも、大体同じ様な動作となります。



JITTE

Another KATA from TOMARI. This KATA of intermediate level with only 27 movements in SHOTOKAN is practiced for the defence against the BO and includes interesting ways of twisting the wrists. Called JITTE (10 techniques) implying that if mastered one could face ten adversaries. Others claim that the YAMA-UKE remind the shape of a JITTE.

This KATA includes many powerful techniques and GYAKU-WAZA from OKINAWA against the BO and very effective little “secret techniques.” Several techniques are performed with the hands open, blockings in KOSA-DACHI and there is no KERI.

Different interpretations exist among masters because other styles have no defense against the BO.

JITTE

C’est un autre KATA de la région de TOMARI.

En SHOTOKAN, ce KATA de niveau intermédiaire avec 27 mouvements est pratiqué pour la défense contre le BO et comporte plusieurs méthodes intéressantes de torsion du poignet. Ainsi nommé, JITTE (10 techniques) car l’on prétend qu’en maîtrisant ce KATA on peut faire face à dix adversaires. D’autres prétendent que les YAMA-ZUKI rappellent la forme d’un JITTE.

C’est un KATA comprenant beaucoup de techniques puissantes et GYAKU-WAZA contre un bâton originaires d’OKINAWA ainsi que quelques petites techniques secrètes d’une grande efficacité, plusieurs techniques avec les mains ouvertes, des blocages en KOSA-DACHI et pas de KERI.

Dans les autres styles les défenses contre le BO n’existent pas, d’où les différentes interprétations des maîtres.

JITTE

Otra de las KATAS procedentes de la región de TOMARI; en SHOTOKAN sirve para la defensa contra bo, siendo de nivel intermedio y sólo 24 movimientos. Incluye técnicas interesantes de torsión de la muñeca. Dícese JITTE (10 técnicas) porque quien la domina puede hacer frente a diez adversarios. Otros dicen que los YAMA-UKE recuerdan la forma de un JITTE.

Es una KATA llena de técnicas okinawenses de lucha contra palos, de mucha fuerza y GYAKU-WAZA, y pequeños “secretos” de gran efectividad. Utiliza muchas técnicas con las manos abiertas, bloqueos en KOSA-DACHI y no incluye KERI.

En otros estilos no hay defensa contra bo, de ahí las diferentes interpretaciones de los maestros.

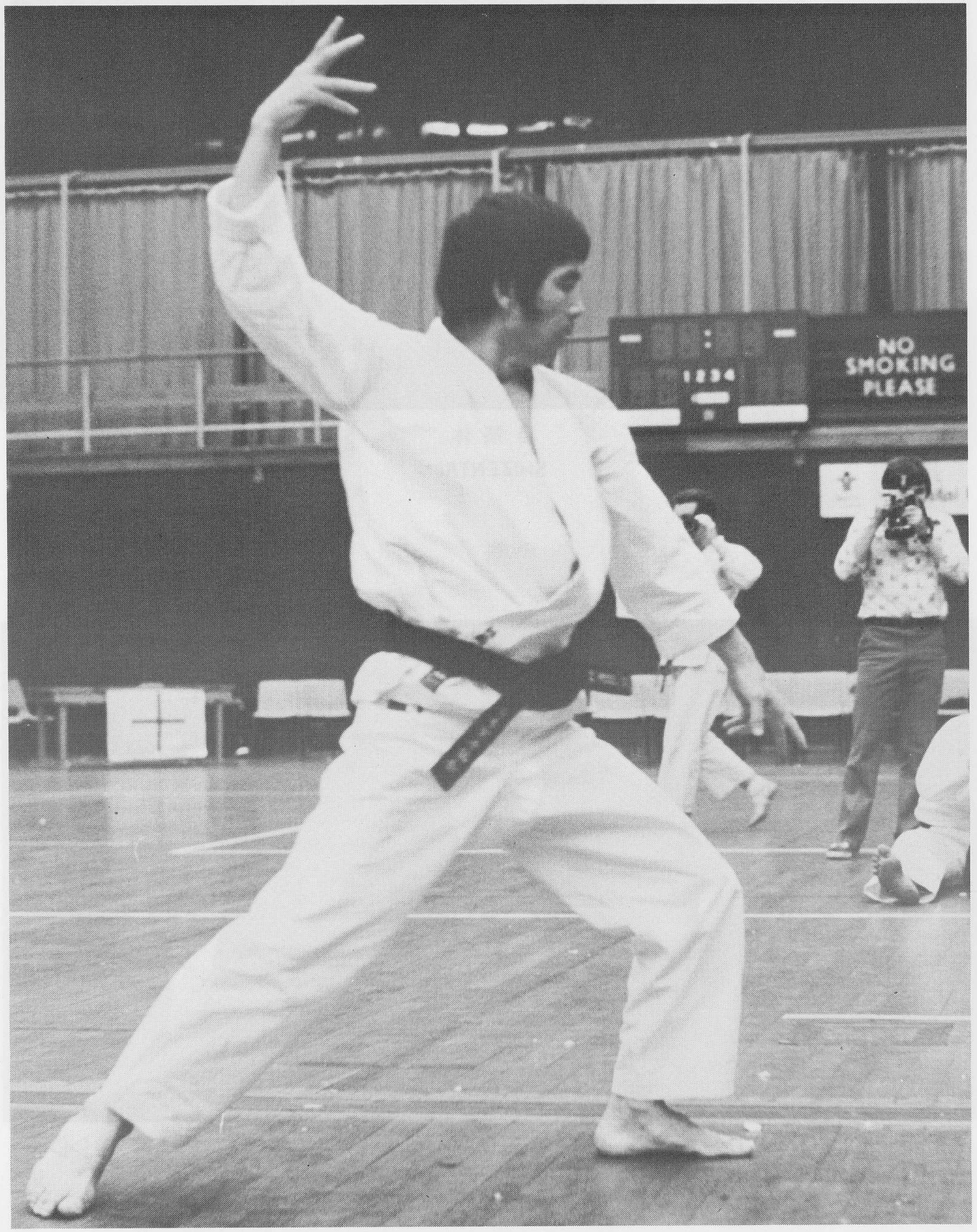
JITTE

Eine KATA aus der TOMARI-Gegend, die in der SHOTOKAN-Schule gegen den Knüppel (BO) geübt wird. Diese kurze KATA (27 Bewegungen im SHOTOKAN) sieht gewichtig aus, aber schließt TEKUBI GAESHI, eine feine Technik, HINERI-WAZA und GYAKU-GAESHI ein. Für die Mittleren geeignet. Nach allgemeiner Meinung wurde sie JITTE (Zehn Hände) benannt, weil sie einen Kampf mit zehn Gegner ermöglicht. Aber einige behaupten, daß der Name vor der Ähnlichkeit der Form, SOTO UKE-GAMAE mit beiden Händen, mit JITTE (SAI) herkommt.

Die kraftvolle KATA mit Angriff-, und Verteidigungstechniken gegen KONJUTSU in OKINAWA enthält auch eine ununterbrochene Technik der GYAKU-WAZA und viele geheimvolle feine Techniken, wodurch man das Mysterium des KARATE verspüren kann.

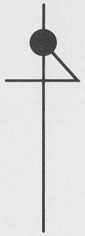
In anderen Schulen wird sie auch JITTE genannt, aber anders geschrieben. Sie gehören zur selben Gruppe wie JI'IN und JION.

Es fällt auf, daß sie keine KERI-Technik einschließt, während sie viele Techniken, wie z.B. SHUTO, HAITO und TEISHO mit offenen Händen, FURISUTE beim KOSA-DACHI umfaßt. In anderen Schulen wird UKE gegen den Knüppel (BO) nicht geübt, was anscheinend der unterschiedlichen Auslegungen der Meister zuzuschreiben ist. Jedenfalls sehen die Bewegungen dieser kurzen KATA bei jeder Schule fast ähnlich aus.

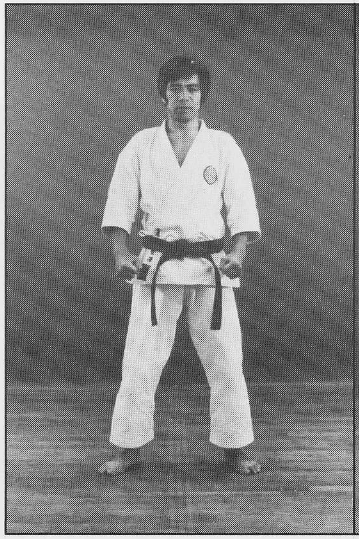


U. S. A.

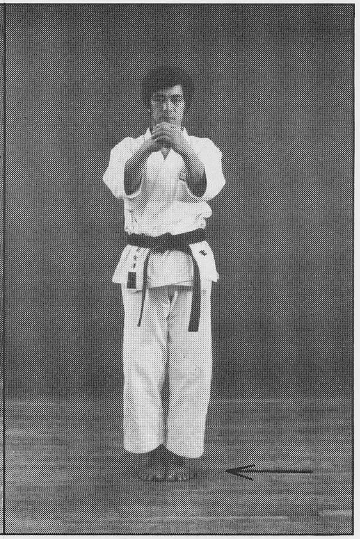
十手
JITTE



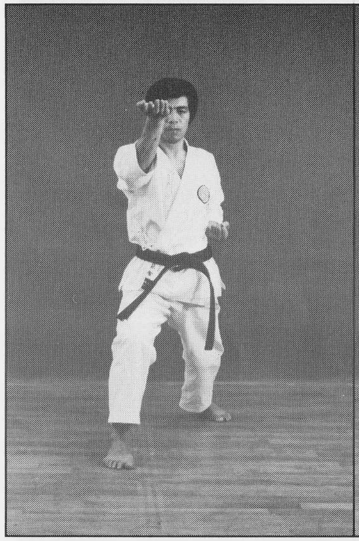
演武線
ENBUSEN



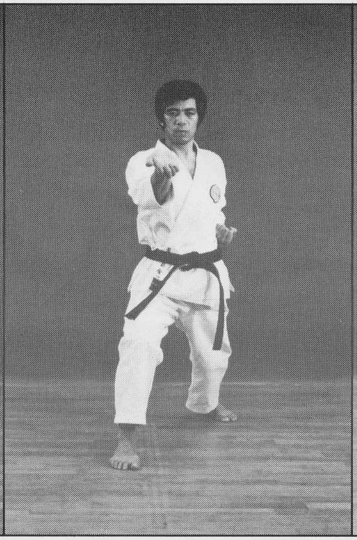
自然体
SHIZENTAI



用意・慈愛の構
YŌI
JIAI NO KAMAE

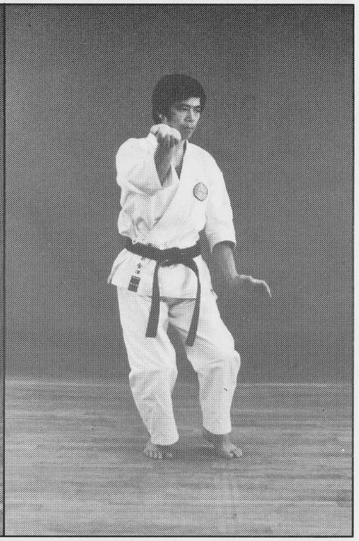


◇◇ 1－D ▷▷

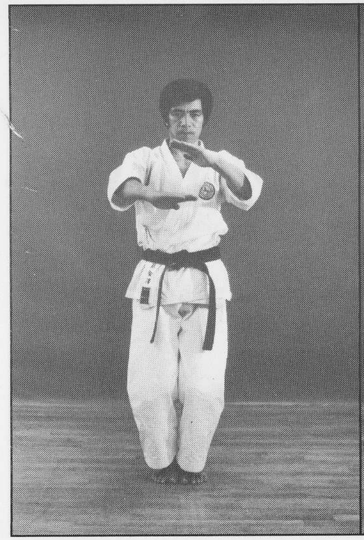


◆◆ ① ◀◀

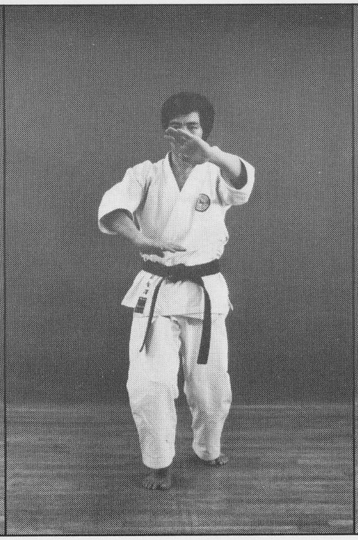
前屈立・右手首掛受
ZENKUTSU DACHI
MIGI TEKUBI KAKE UKE



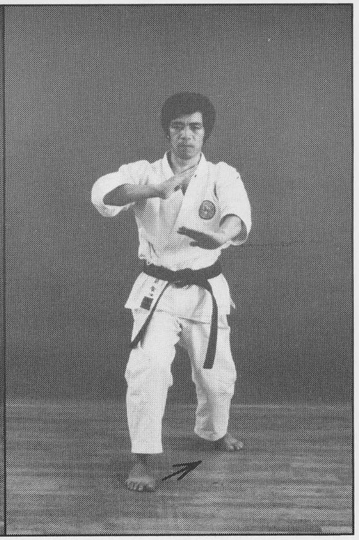
◇◇ 2－A ▷▷



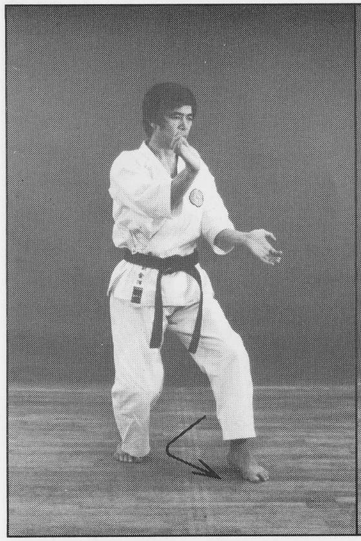
◇◇ 1－A ▷▷



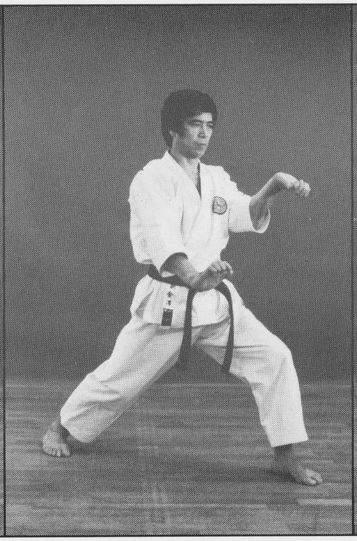
◇◇ 1－B ▷▷



◇◇ 1－C ▷▷

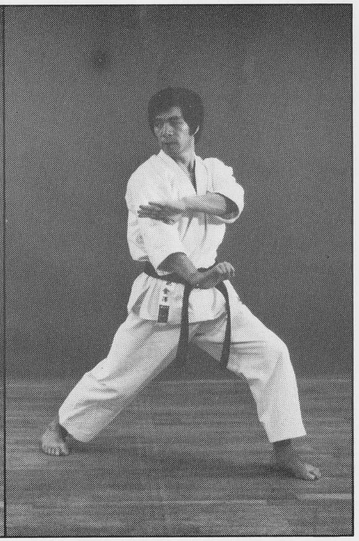


◇◆ 2－B ▷▷



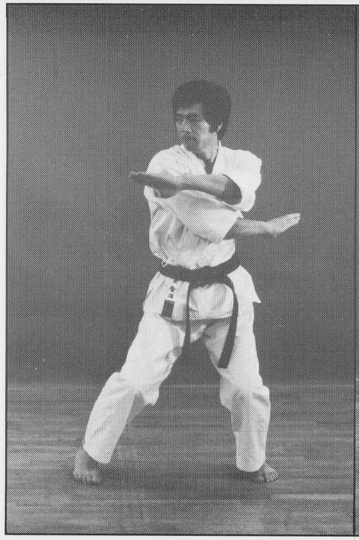
◆◆ ② ◀◀

前屈立・底掌諸手受
ZENKUTSU DACHI
TEISHŌ MOROTE UKE

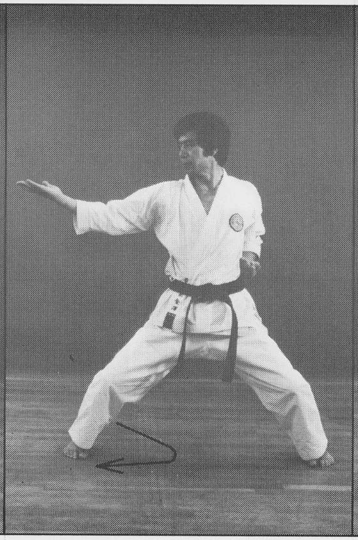


◆ ③ ◀

前屈立・左背刀受
ZENKUTSU DACHI
HIDARI HAITŌ UKE



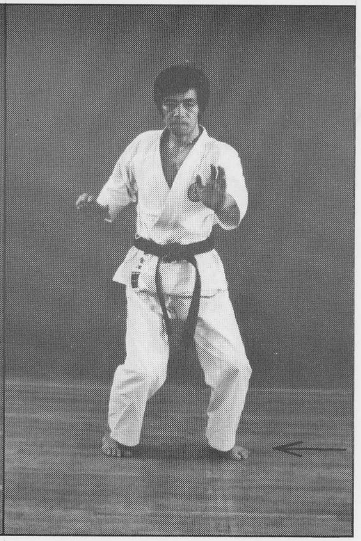
◇ 4－A ▷



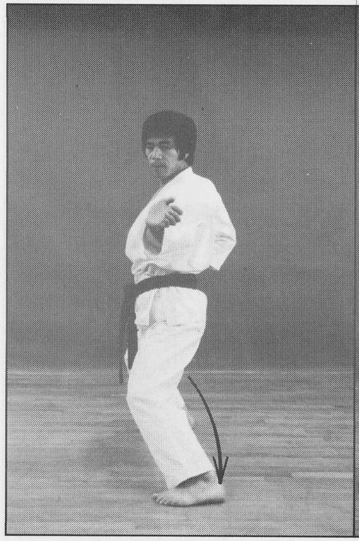
◆ ④ ◀

騎馬立・右背刀打

KIBA DACHI
MIGI HAITŌ UCHI



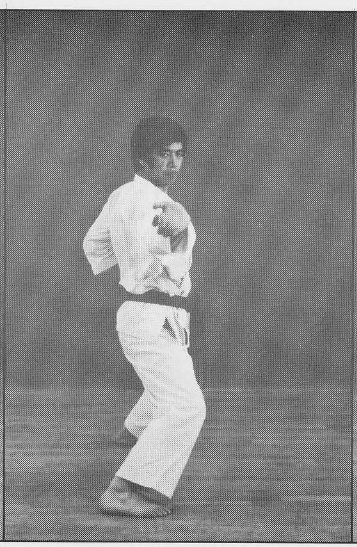
◇ 5－A ▷



◆ ⑥ ◀

騎馬立・左底掌打

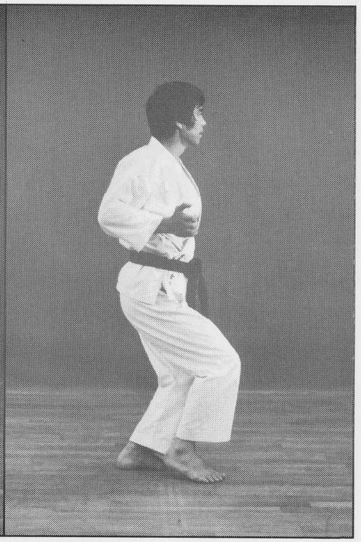
KIBA DACHI
HIDARI TEISHŌ UCHI



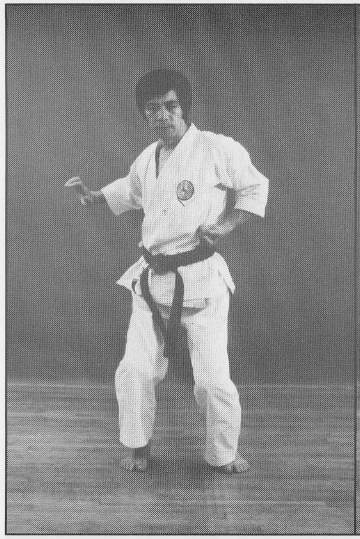
◆ ⑦ ◀

騎馬立・右底掌打

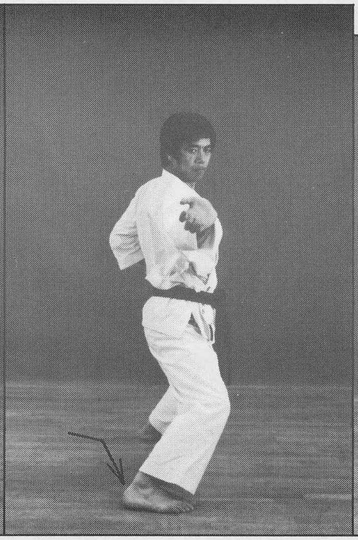
KIBA DACHI
MIGI TEISHŌ UCHI



◇ 8－A ▷



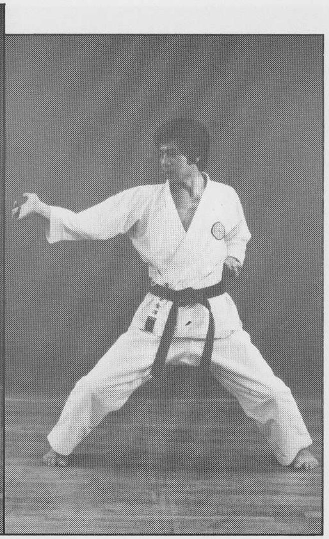
◇ 5－B ▷



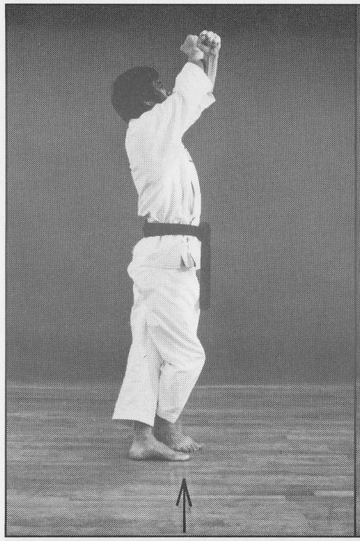
◆ ⑤ ◀

騎馬立・右底掌打

KIBA DACHI
MIGI TEISHŌ UCHI



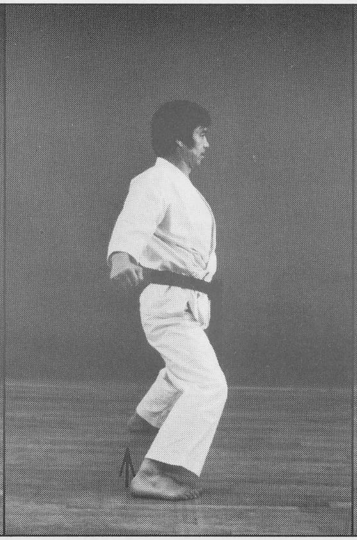
⑤



◇ ⑧ ◀

交叉立・上段十字受

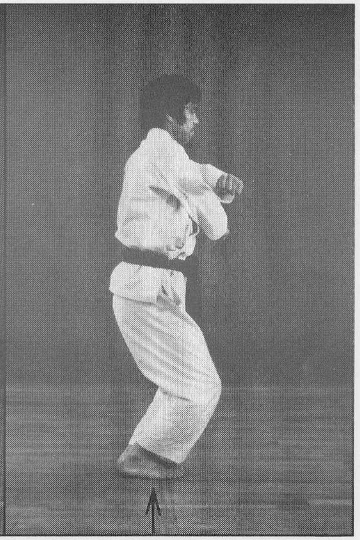
KŌSA DACHI
JŌDAN JUJI UKE



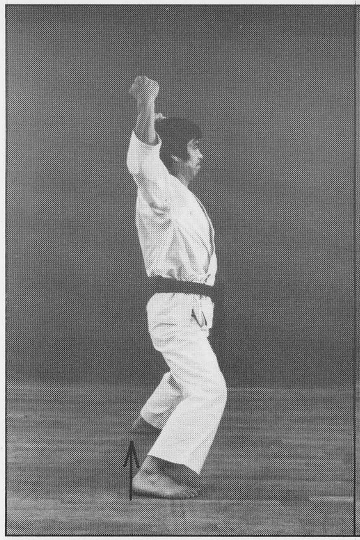
◆ ⑨ ◀

騎馬立・両腕下段掻分

KIBA DACHI
RYOWAN GEDAN KAKIWAKE



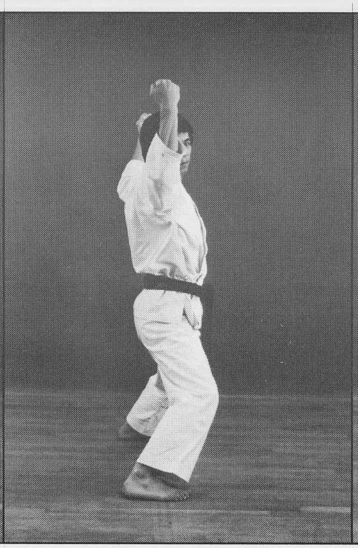
◇ 10－A ◈



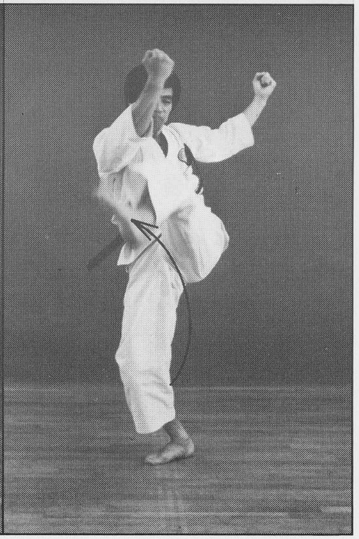
◆ ⑩ ◀

騎馬立・山搔分

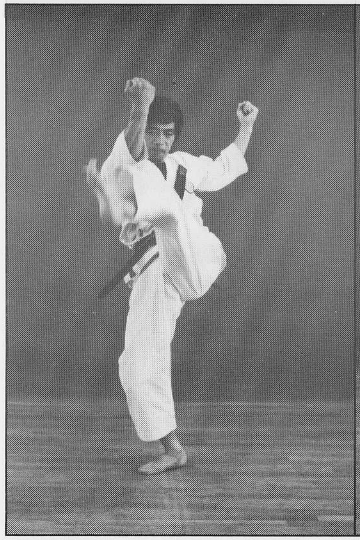
KIBA DACHI
YAMA KAKIWAKE



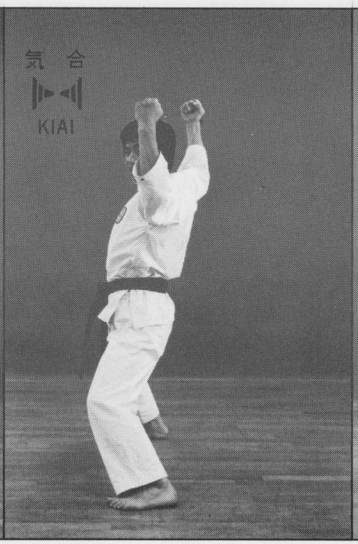
11—A



◇ 11—B ◈



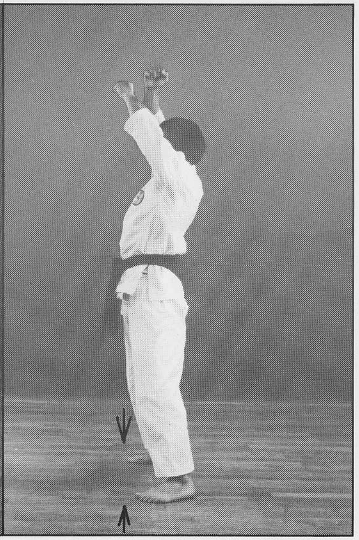
◇ 13—A ◈



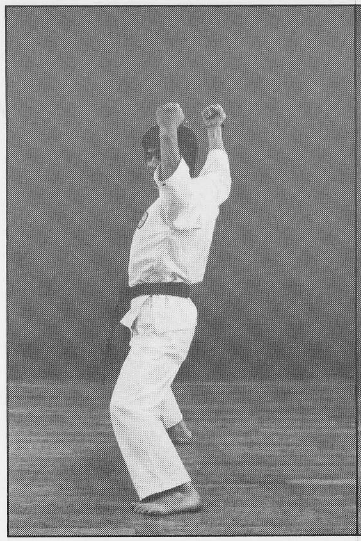
◆ ⑬ ◀

騎馬立・山受同時踏込

KIBA DACHI
YAMA UKE DŌJI FUMIKOMI



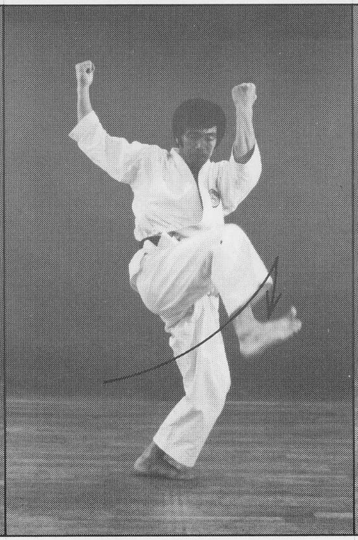
◇ 14—A ◈



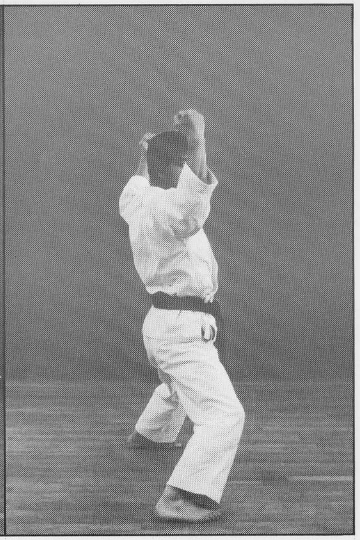
◆ ⑪ ◀

騎馬立・山受同時踏込

KIBA DACHI
YAMA UKE DŌJI FUMIKOMI



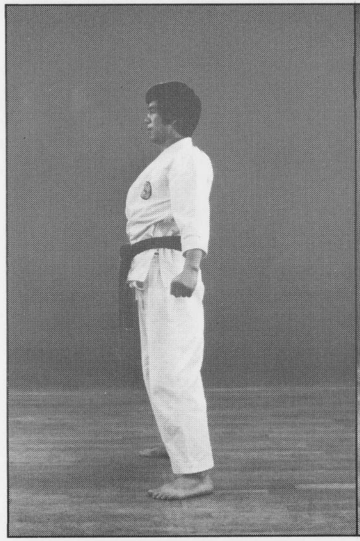
◇ 12—A ◈



◆ ⑫ ◀

騎馬立・山受同時踏込

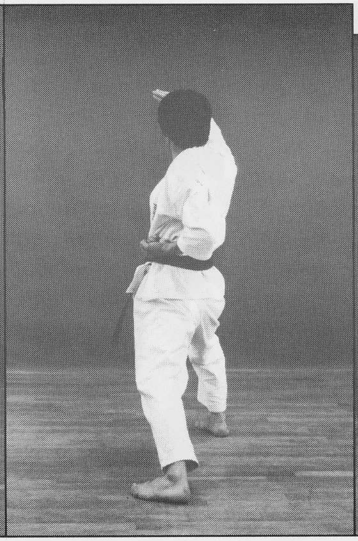
KIBA DACHI
YAMA UKE DŌJI FUMIKOMI



◆◆ ⑭ ◈

自然体・両腕構

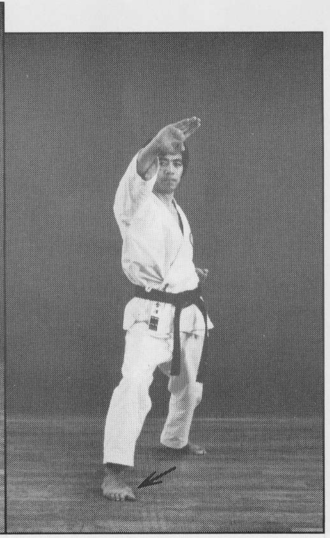
SHIZENTAI
RYOWAN GAMAE



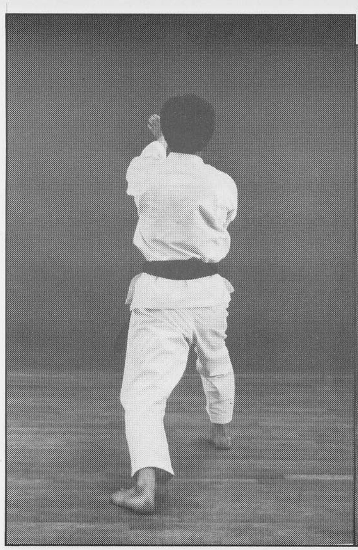
◆ ⑮ ◀

前屈立・右上段手刀受

ZENKUTSU DACHI
MIGI JŌDAN SHUTŌ UKE



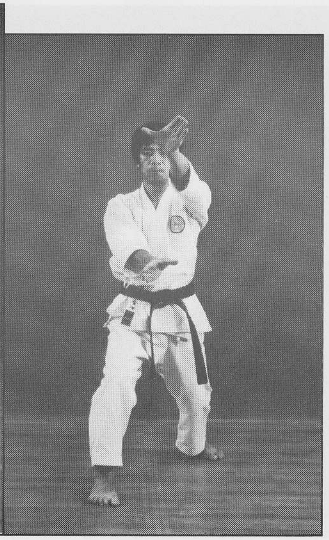
▣
⑮



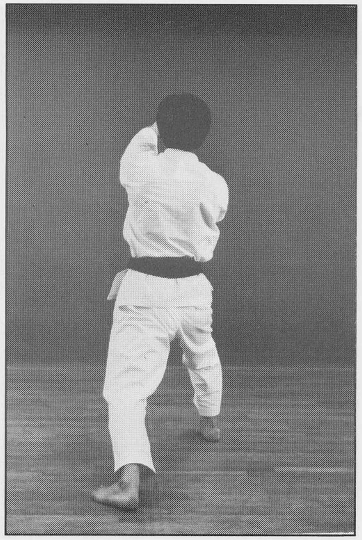
◆ ⑯ ◀

前屈立・諸手杖受

ZENKUTSU DACHI
MOROTE JO UKE



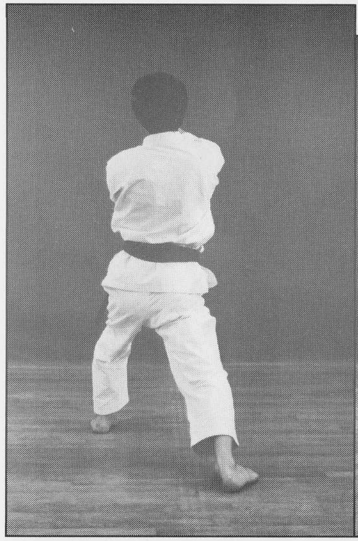
⑯



◆ ⑰ ▷

前屈立・諸手虎口捕

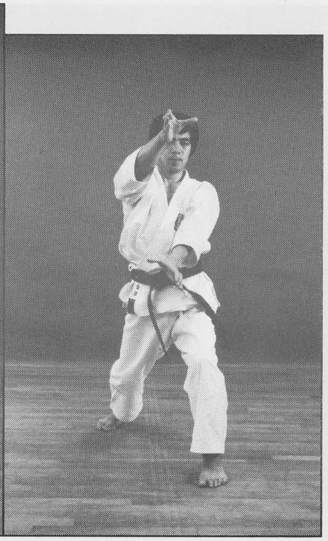
ZENKUTSU DACHI
MOROTE KOKŌ DORI



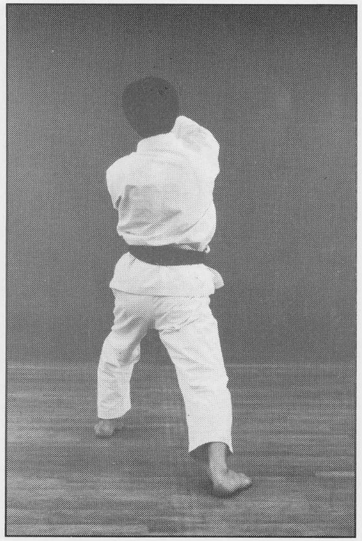
◆ ⑱ ◀

前屈立・諸手杖突出

ZENKUTSU DACHI
MOROTE JO TSUKI DASHI



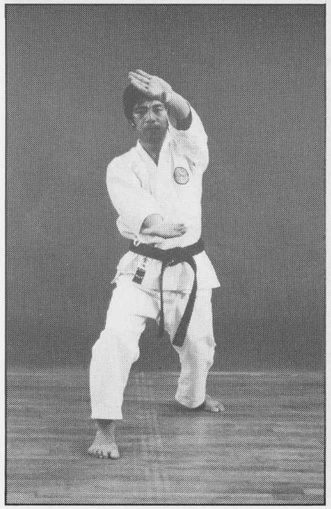
⑱



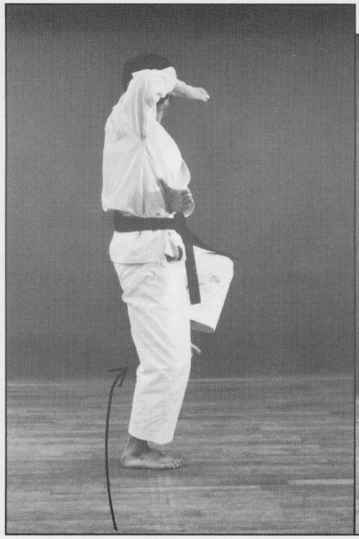
◆ ⑲ ▷

前屈立・諸手虎口捕

ZENKUTSU DACHI
MOROTE KOKŌ DORI



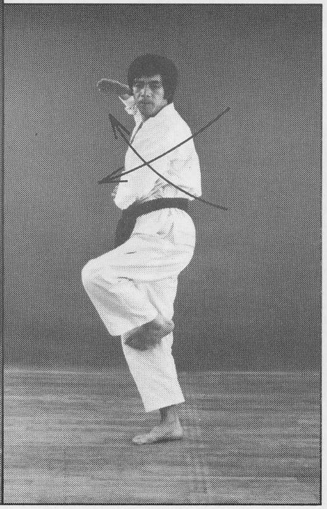
⑰



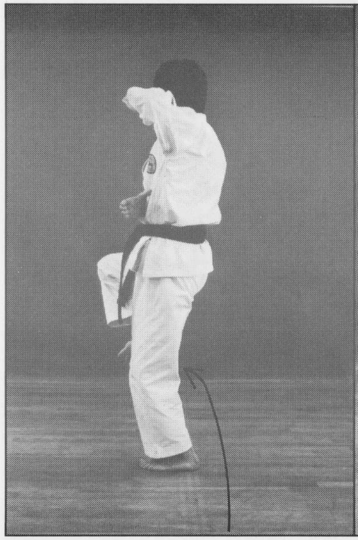
◇◇ 17—A ◈

鷺足立・諸手杖捕

SAGI ASHI DACHI
MOROTE JO DORI



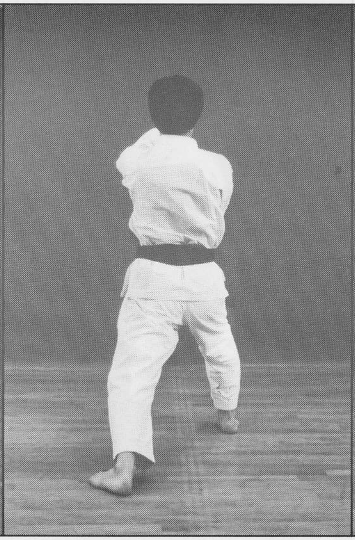
⑰



◇◇ 20—A ◈

鷺足立・諸手杖捕

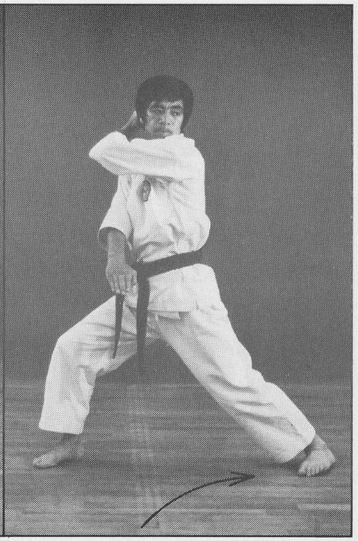
SAGI ASHI DACHI
MOROTE JO DORI



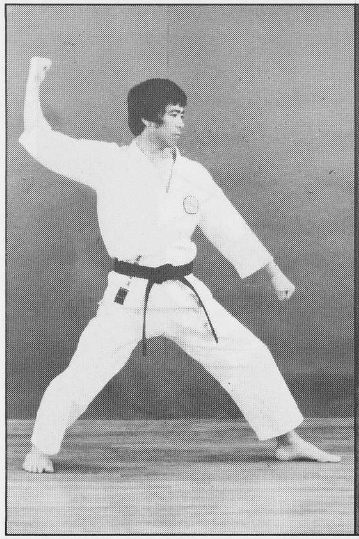
◆ ⑳ ◀

前屈立・諸手杖突出

ZENKUTSU DACHI
MOROTE JO TSUKI DASHI



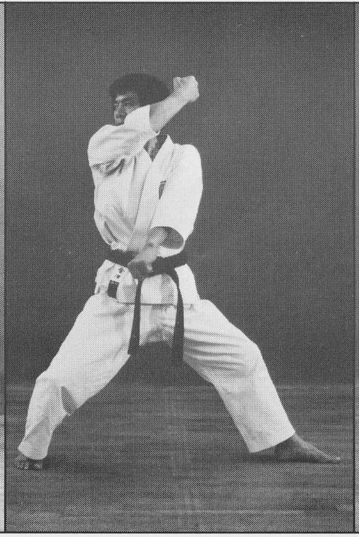
◇ 21—A ▷



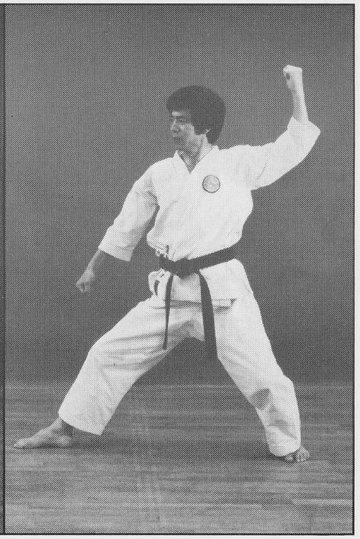
◆ ㉑ ◀

後屈立・卍受

KŌKUTSU DACHI
MANJI UKE



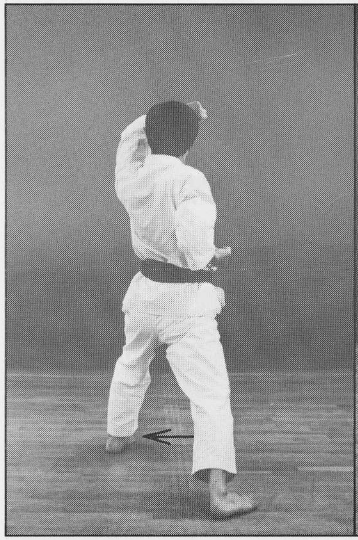
◇ 22－A ▷



◆ ㉒ ◀

後屈立・卍受

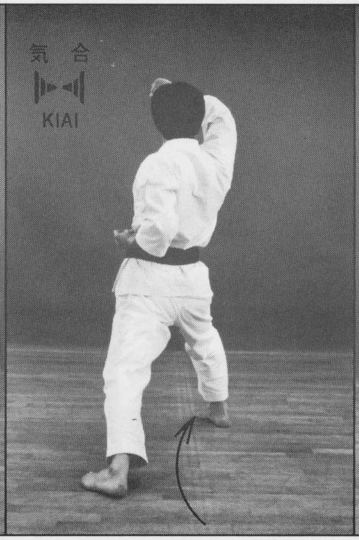
KŌKUTSU DACHI
MANJI UKE



◆ ㉕ ◀

前屈立・左上段揚受

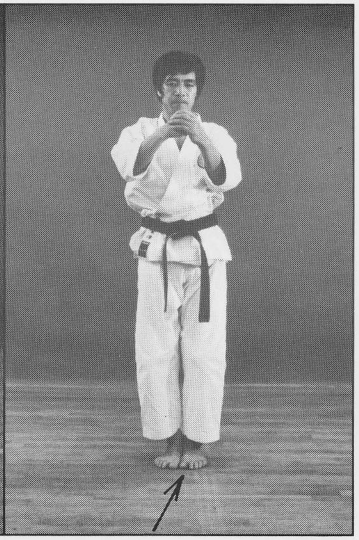
ZENKUTSU DACHI
HIDARI JŌDAN AGE UKE



◆ ㉖ ◀

前屈立・右上段揚受

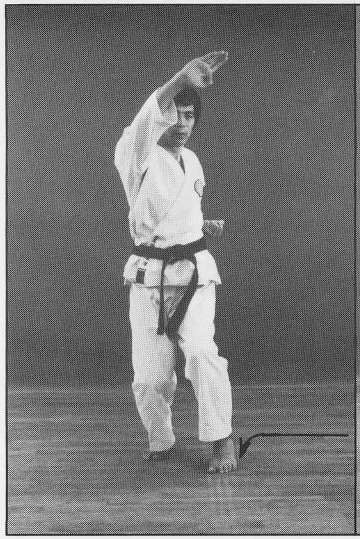
ZENKUTSU DACHI
MIGI JŌDAN AGE UKE



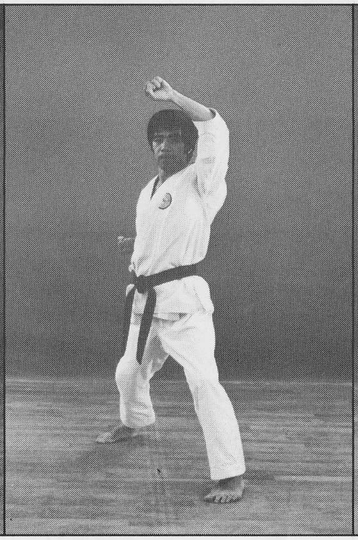
◇◇ ㉗ ▷▷

止め・慈愛の構

YAME
JIAI NO KAMAE



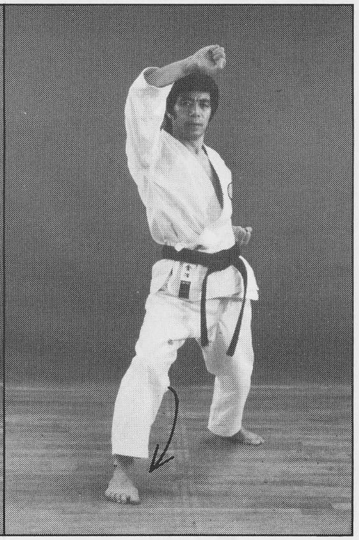
◇ 23－A ◈



◆ ㉓ ◀

前屈立・左上段揚受

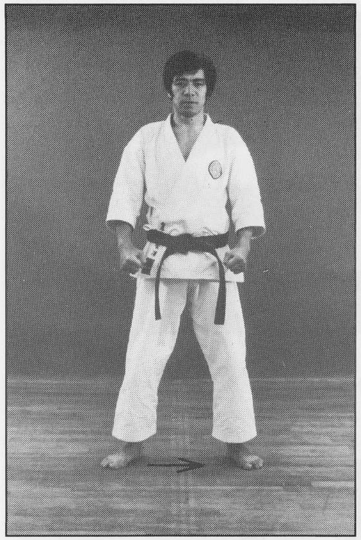
ZENKUTSU DACHI
HIDARI JŌDAN AGE UKE



◆ ㉔ ◀

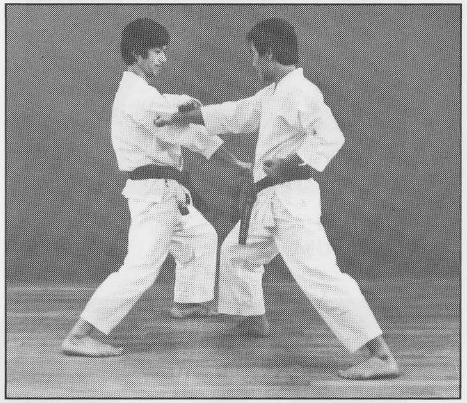
前屈立・右上段揚受

ZENKUTSU DACHI
MIGI JŌDAN AGE UKE



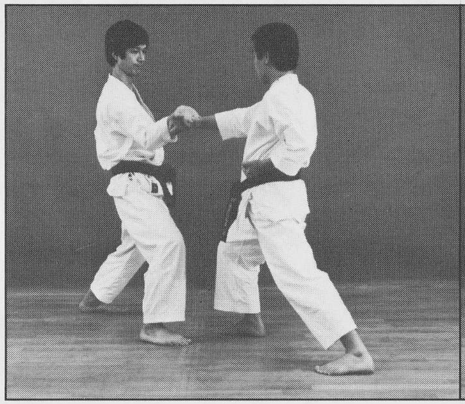
自然体

SHIZENTAI



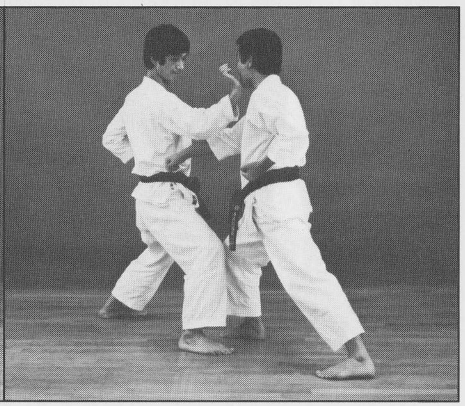
●追 突
OI ZUKI
○背刀受
HAITŌ UKE

A－1



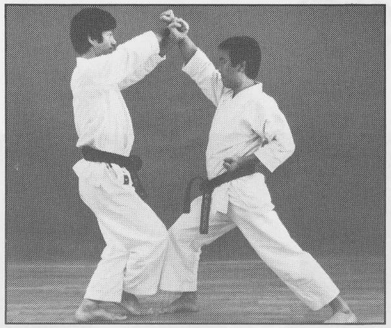
●追　突
OI ZUKI
○手首掛受
TEKUBI KAKE UKE

A－2



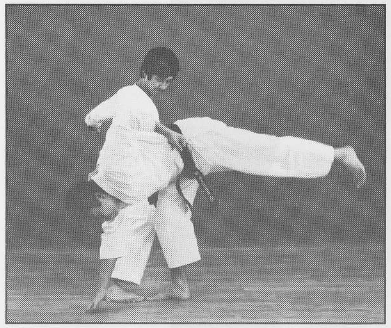
○底掌打
TEISHŌ UCHI

B－1



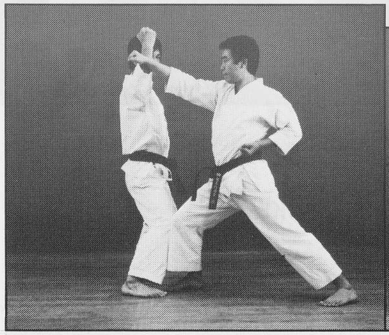
●追　突
OI ZUKI

B－2

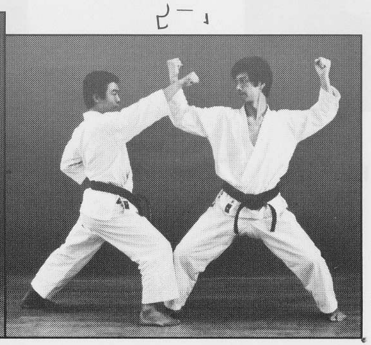


○掛　倒
KAKE TAOSHI

C－1

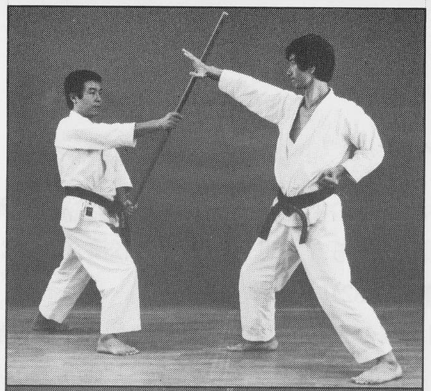


C－2



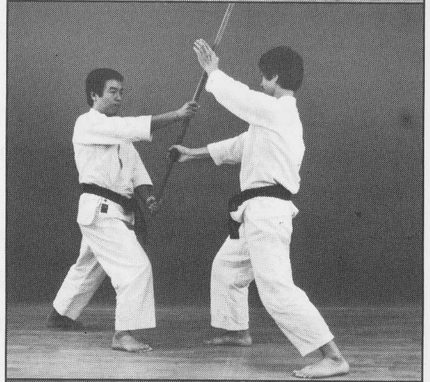
●追　突
OI ZUKI
○山　受
YAMA UKE

E－1



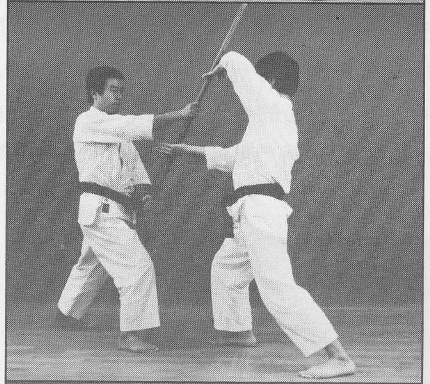
●杖　打
JO UCHI
○手刀受
SHUTŌ UKE

E－2



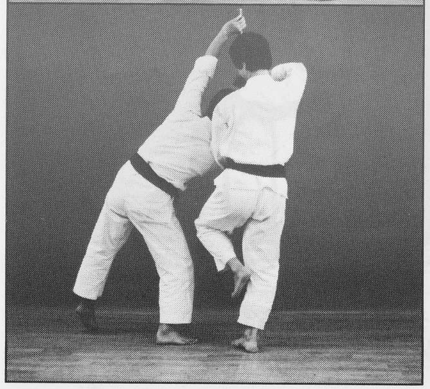
○杖　掴
JO ZUKAMI

E－3



○切　返
KIRI KAESHI

E－4



○杖　取
JO DORI

半　月（はんげつ・セーシャン）

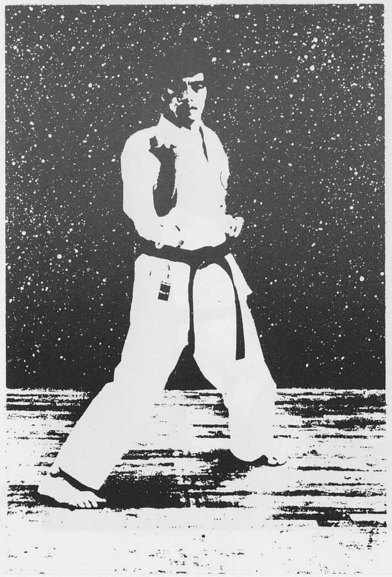
船越義珍先生も流球拳法唐手の中で、セーシャン（昭霊流）41挙動と書かれている様に、那覇手よりの出であろうと思われます。松濤館流では、この型を半月と命名しています（本書では32リズム挙動）。

半月とは、足を常に相手側の足の内側よりすり出し、体形を崩して攻撃するという、足の運び方が、半月（半円型）の様である、というところから名付けられたものでしょう。現在では、その立ち方が、半月立と呼ばれる様になっています。

又、数多くの呼吸法の型が含まれているのも、半月の特徴です。呼吸法の大切なことはいうまでもありませんが、松濤館流の型の中では、唯一の呼吸法の多く含まれたものなので、十分練習する様にして下さい。

船越先生も、流球拳法唐手の中のセーシャンの項で、右足を横より回して左手を蹴る〝これを三日月と名付く〟と述べていられる様に、中段攻撃に対して膝を高くかい込みながらの三日月蹴で打ち払うという技も、大きな特徴です。

全体に脇をしめる、半月立（両足を縦は肩幅の倍より少し狭く、横は肩幅とし、前足は45° 内側、後ろ足は45° 外側へ向け、両膝を曲げて、互いに引き合う様に内側へ絞りこむ）と同時に、肛門も絞りこむ様にすることにより、男性は二つのコウガンを下腹部に吸い上げ、金的を攻撃された場合でも安全な態勢をとれる、といった高度な技も、練習次第で可能となります。鍛練型としても欠かせないものです。



HANGETSU

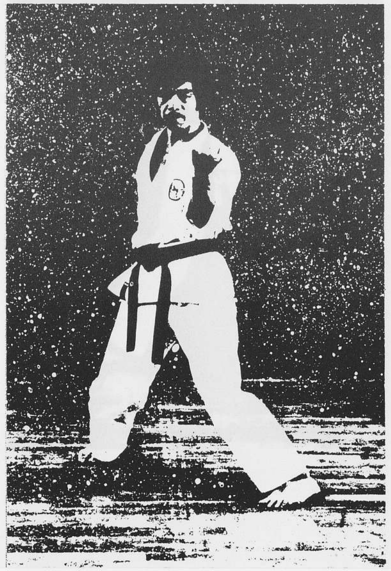
Master FUNAKOSHI, in his book RYUKYU KARATE KENPO called this KATA originary from NAHATE, SEISHAN (41 movements), performed in 32 counts.

HANGETSU (half-moon) is so called in modern SHOTOKAN because of the semi circular foot movements, other main points are the MIKAZUKI-GERI and the special form of breathing.

An extensive and steady practice is required to develop power and control the breathing in this stance.

The distance between the feet should be a little less than twice the shoulder's width, the front foot pointing 45° inwards and the back foot 45° towards the outside.

The knees are bent inwards and exert an inner pressure enabling to use this stance against KINTEKI.



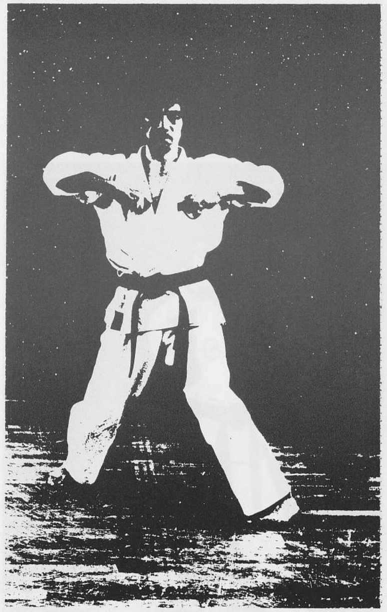
HANGETSU

Maître FUNAKOSHI dans son livre RYUKYU KARATE KENPO nomma ce KATA dont l'origine est de NAHA-TE, SEISHAN (41 mouvements) exécutés en 32 temps.

En SHOTOKAN moderne, HANGETSU (demie-lune) est ainsi appellé pour la forme du déplacement des pieds, une autre caractéristique est le MIKAZUKI-GERI. Il se distingue par ses formes de respirations particulières.

Un entraînement intensif et assidu est exigé pour maîtriser le contrôle de la force et de la respiration dans cette position.

La distance entre les pieds est légèrement inférieure au double de la largeur des épaules, le pied avant pointe à 45° vers l'intérieur et le pied arrière à 45° vers l'extérieur, les genoux pliés en concentrant la force vers l'intérieur permettant de se protéger dans cette position contre KINTEKI.

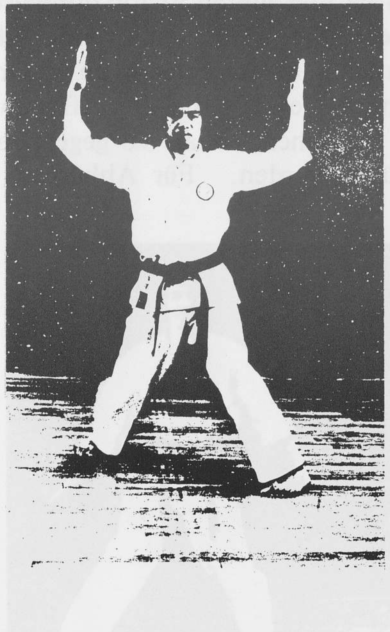


HANGETSU

El Maestro FUNAKOSHI la llama SEISHAN (41 movimientos en 32 tiempos) en su libro "RYUKYU KARATE KENPO" teniendo su origen en el NAHA-TE.

En SHOTOKAN moderno se le dió el nombre de HANGETSU (media luna) por la forma en que se desplazan los pies en esta posición. Otra de sus características es el MIKAZUKI-GERI y las distintas formas de respiración. Para dominar la respiración, el control de la fuerza y la posición es necesaria mucha y larga práctica.

La separación entre ambos pies debe ser poco menos que el doble de la anchura de los hombros; el pie adelantado queda 45 grados hacia el interior, con el atrasado 45 grados hacia el exterior; las rodillas flexionadas hacen fuerza hacia el interior, con los muslos sirviendo como defensa ante KINTEKI.



HANGETSU (SEISHAN)

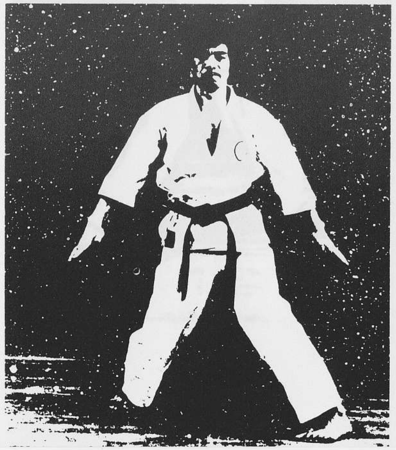
Da im "KARATE-KEMPO in RYUKYU" von FUNAKOSHI Sensei "SEISHAN 41 Bewegungen" steht, stammt diese KATA aus NAHA-TE. Im SHOTOKAN "HANGETSU" genannt. (32 rhythmische Bewegungen in diesem Buch)

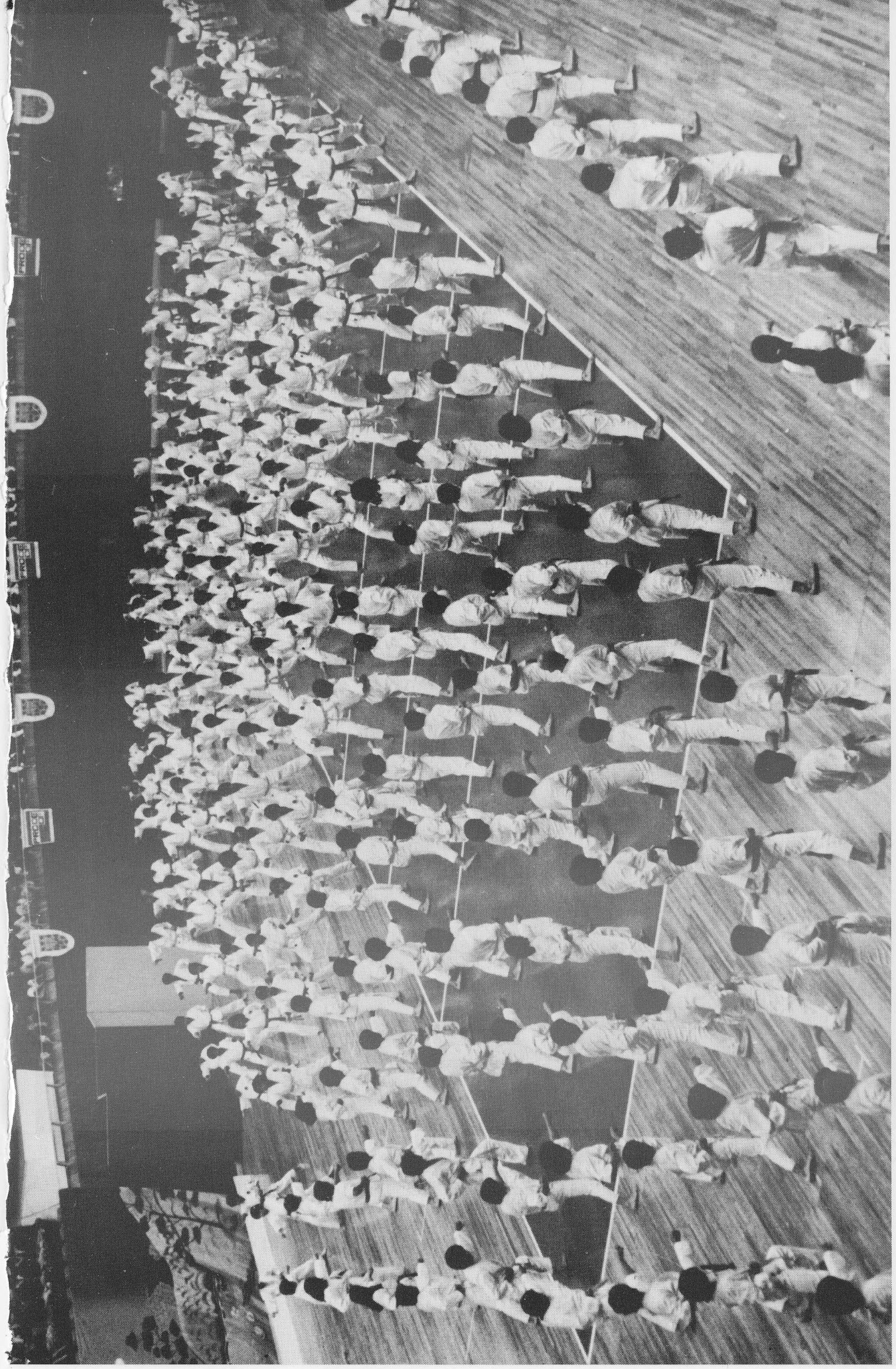
Dieser Name stammt aus der Form des Angriffs: Fußbewegung. von innerer Seite des gegnerischen Fußes nach außen hin sieht nach Halbmond (HANGETSU) aus. Heute nennt man die Fußstellung HANGETSU-DACHI.

In dieser KATA sind Atmungsmethoden verschiedener Art eingeschlossen. Im SHOTOKAN ist sie die einzige KATA mit vielen Atmungswesen, und es ist besonders empfohlen, sie sich gut einzuüben.

Ihr Merkmal ist die Technik wie UCHI-BARAI durch MIKAZUKI-GERI mit hochgezogenem Knie gegen den CHUDAN-Angriff, die im "KARATE-KENPO in RYUKYU" als "MIKAZUKI" bezeichnet ist: KERI in das linke Bein mit rechtem Fuß von der Seite.

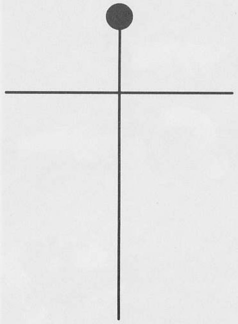
Durch Übungen wird folgende hohe Technik durchaus möglich: In HANGETSU-DACHI beide Armen an die Seiten festdrücken die Füße nach vorne und hinten knapp doppelschulterbreit, nach rechts und links schulterbreit öffnen, Vorderfuß nach innen, und Hinterfuß nach außen in einem Winkel von 45 Grad wenden, beide Knie stark nach innen biegen, dabei den After spannen, die Hoden in den Unterleib einziehen, sodaß sie gegen den Angriff in den edlen Teil geschützt werden. Für Abhärtung ist diese KATA unentbehrlich.





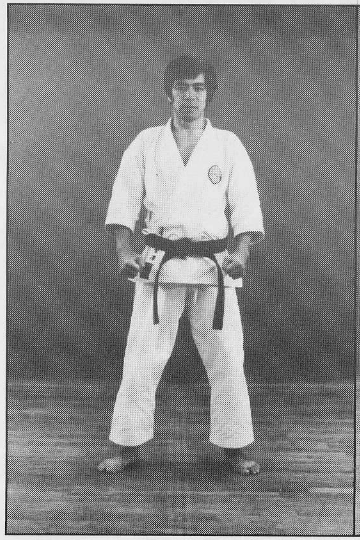
Mexico

半　月
HANGETSU



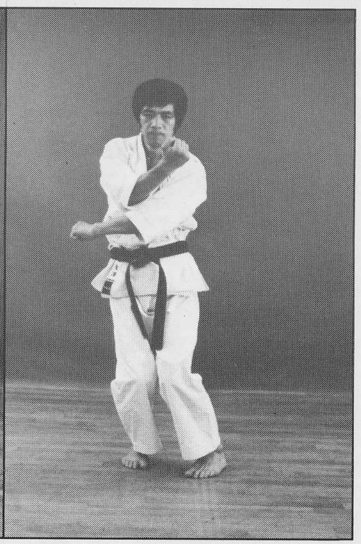
演　武　線

ENBUSEN

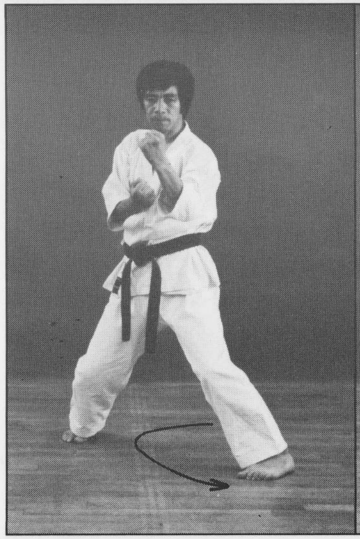


用　意

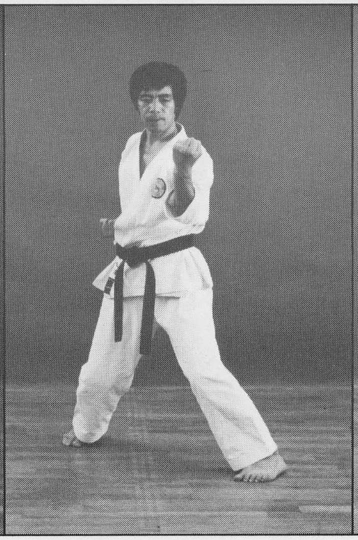
YŌI



◇◇　1－A　▷▷



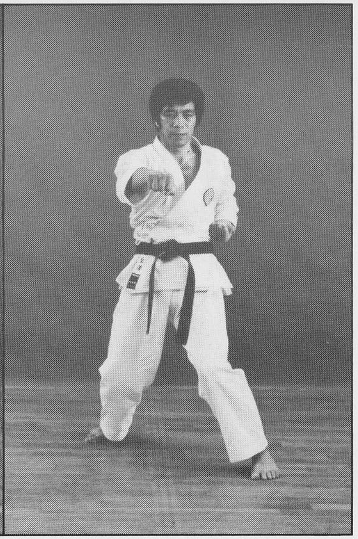
◆◆　1－B　◈



◆◆　①　◈◀

半月立・左中段内受

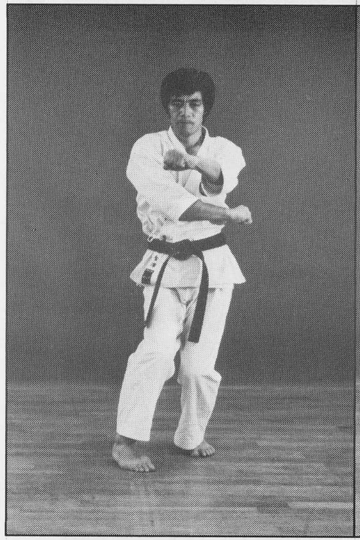
HANGETSU DACHI
HIDARI CHŪDAN UCHI UKE



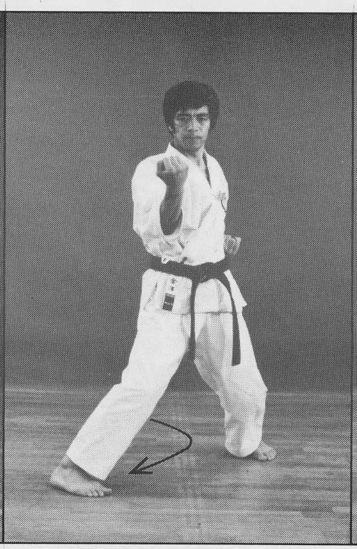
◇◆◆　②　◈◀

半月立・右中段逆突

HANGETSU DACHI
MIGI CHŪDAN GYAKU ZUKI



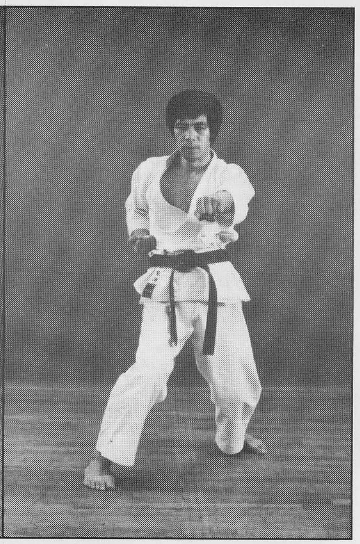
◇◇　3－A　▷▷



◆◆　③　◈◀

半月立・右中段内受

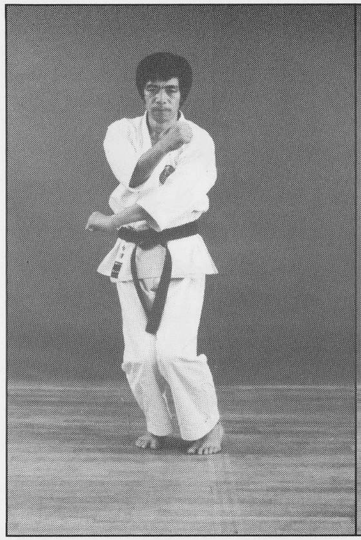
HANGETSU DACHI
MIGI CHŪDAN UCHI UKE



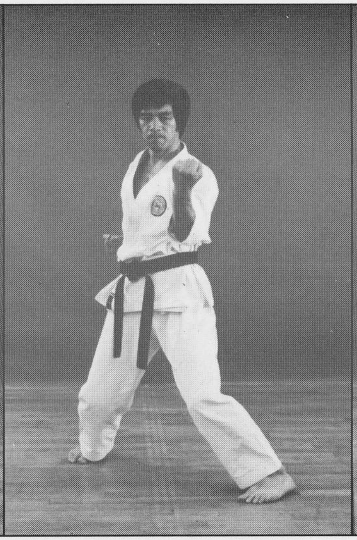
◇◆◆　④　◈◀

半月立・左中段逆突

HANGETSU DACHI
HIDARI CHŪDAN GYAKU ZUKI



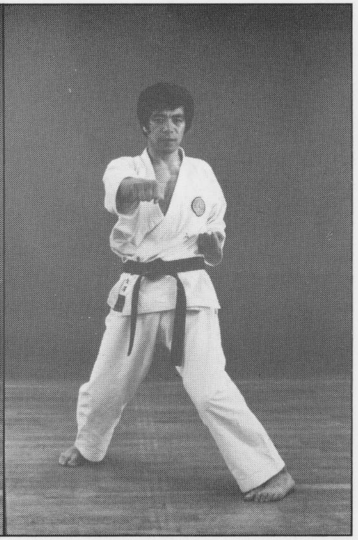
◇◇　5－A　▷▷



◆◆　⑤　◈◀

半月立・左中段内受

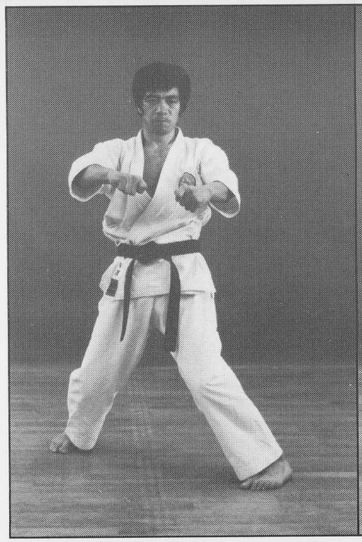
HANGETSU DACHI
HIDARI CHŪDAN UCHI UKE



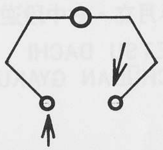
◇◆◆　⑥　◈◀

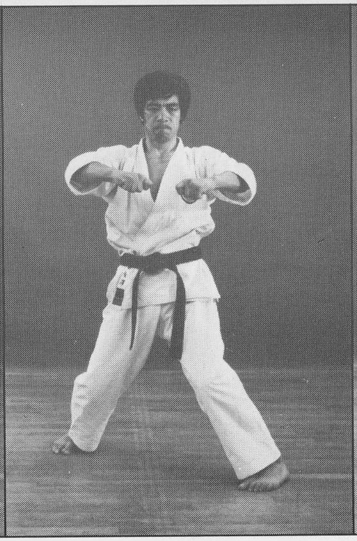
半月立・右中段逆突

HANGETSU DACHI
MIGI CHŪDAN GYAKU ZUKI

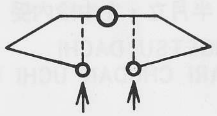


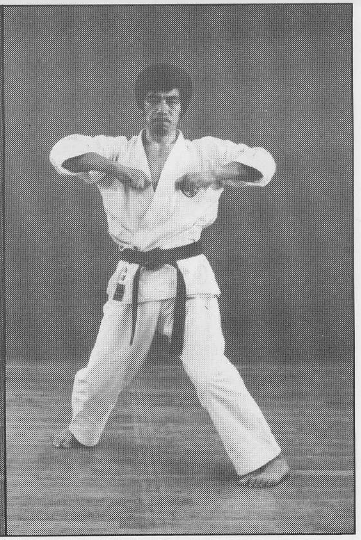
◇◇ 7－A ◈





◇◇ 7－B ◈

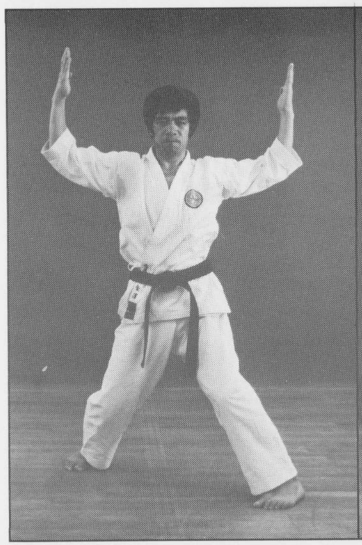




◇◇ ⑦ ◈◀

半月立・諸手横拳当

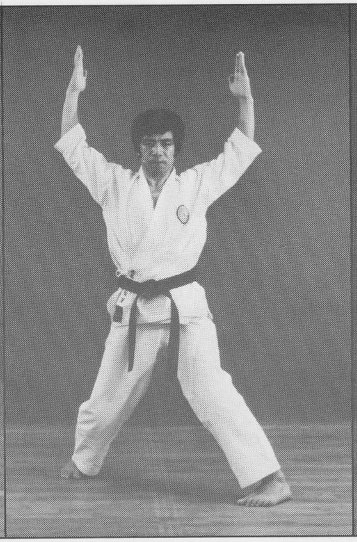
HANGETSU DACHI
MOROTE YOKO KEN ATE



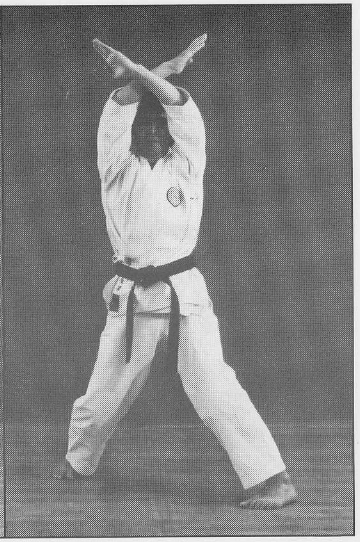
◇◇ ⑧ ◀◀

半月立・開手山構

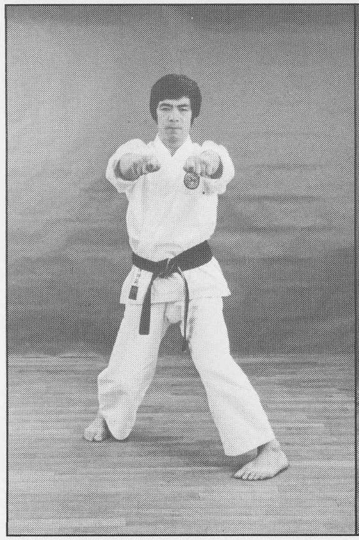
HANGETSU DACHI
KAISHU YAMA GAMAE



◇ 9－A ◈



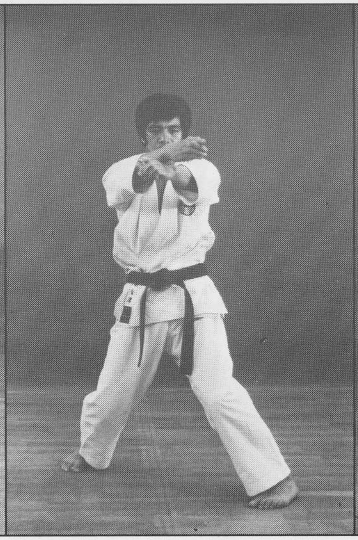
◆◆ 9－B ◈



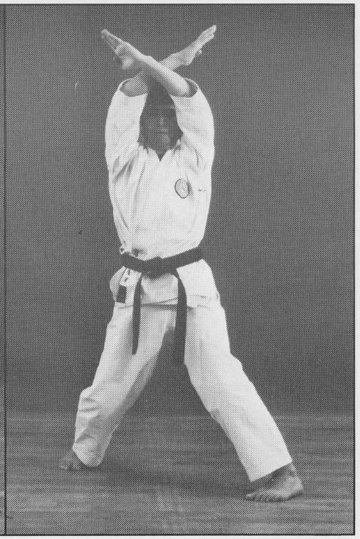
◆◆ 8－A ◈

半月立・平行一本拳

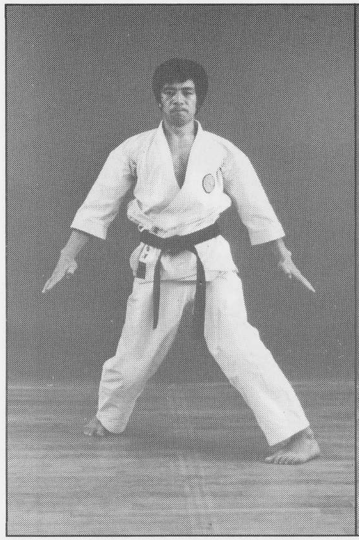
HANGETSU DACHI
HAITŌ IPPON KEN



◆◇ 8－B ◈



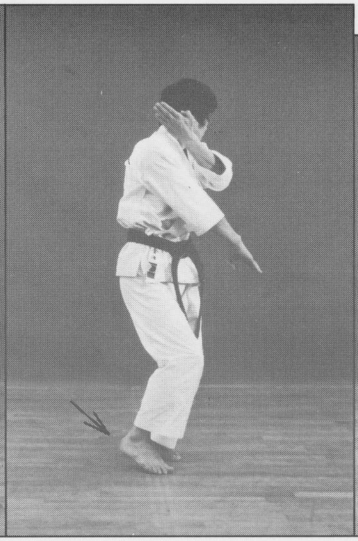
◇◇ 8－C ◈



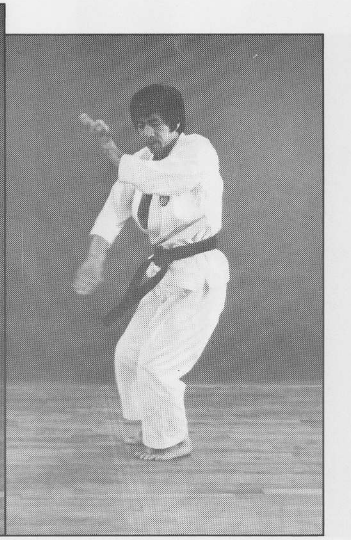
◆◆ ⑨ ◀◀

半月立・開手両腕構

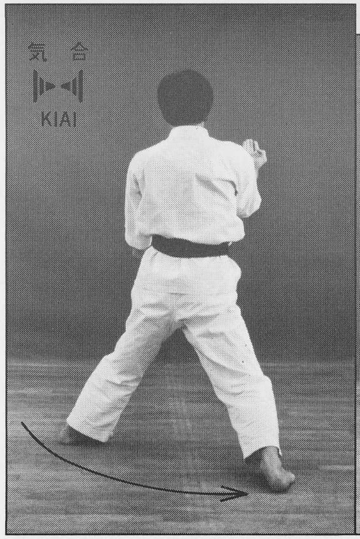
HANGETSU DACHI
KAISHU RYOWAN GAMAE



◇ 10－A ▷



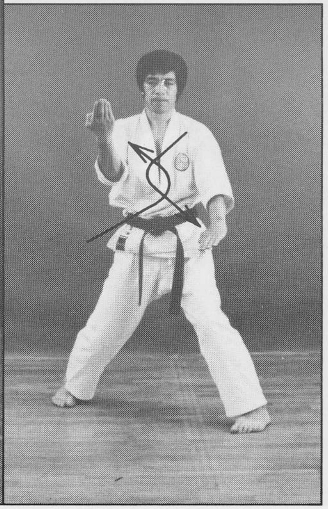
10－A



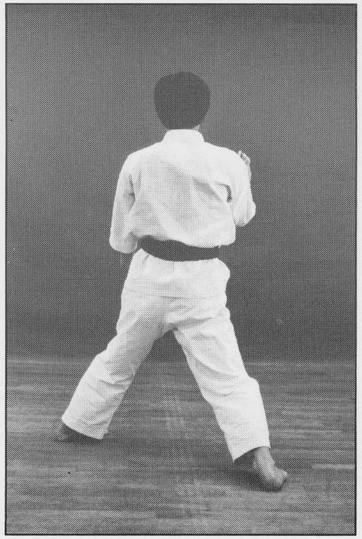
◆ ⑩ ◀

半月立・開手交叉受

HANGETSU DACHI
KAISHU KŌSA UKE



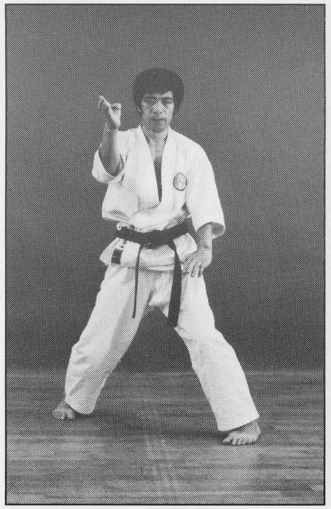
⑩



◇◆ ⑪ ▷◈

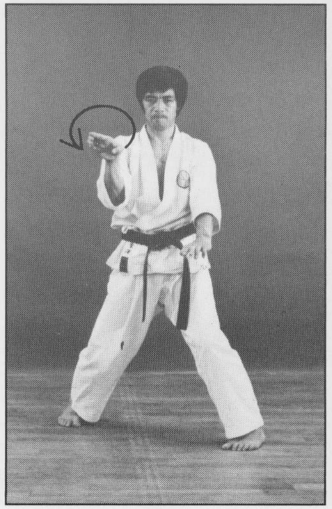
半月立・右掛捕

HANGETSU DACHI
MIGI-KAKE DORI



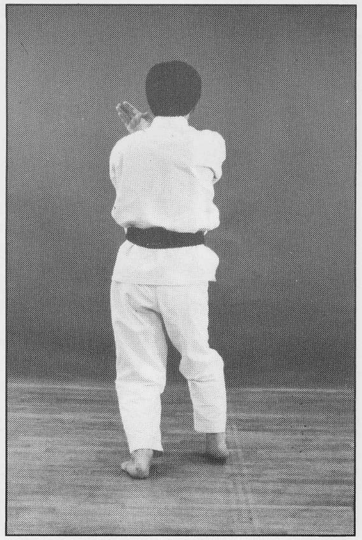
◇ ▷

11－A

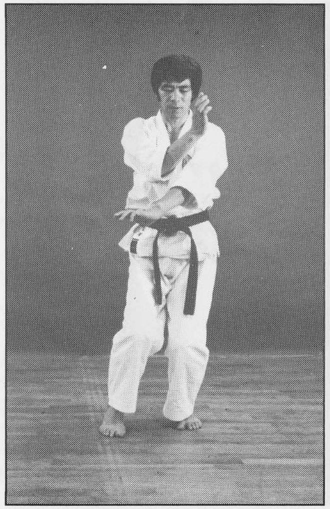


◆ ◈

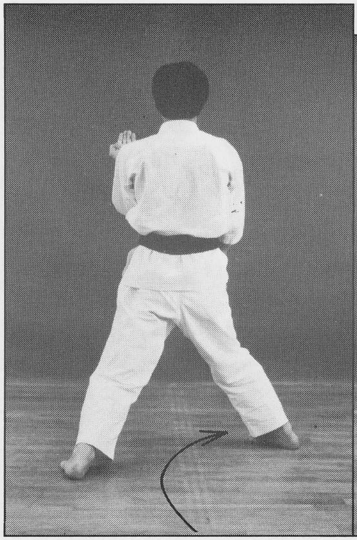
⑪



◇ 12－A ▷



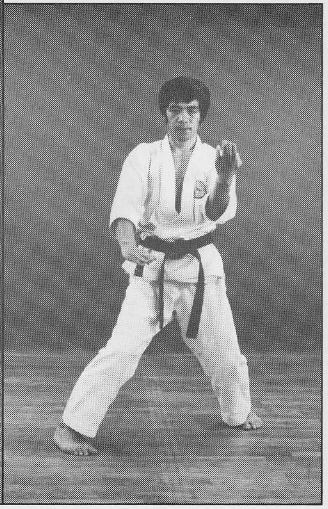
12－A



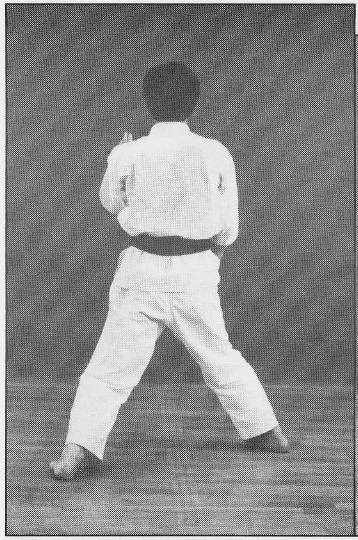
◆ ⑫ ◀

半月立・開手交叉受

HANGETSU DACHI
KAISHU KŌSA UKE



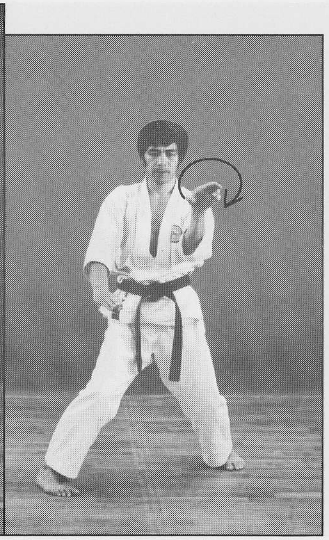
⑫



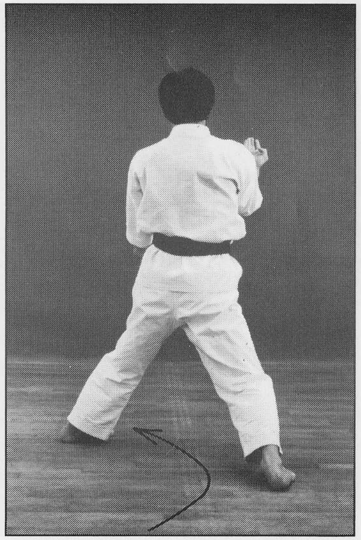
◇◆ ⑬ ▷◈

半月立・左掛捕

HANGETSU DACHI
HIDARI KAKE DORI



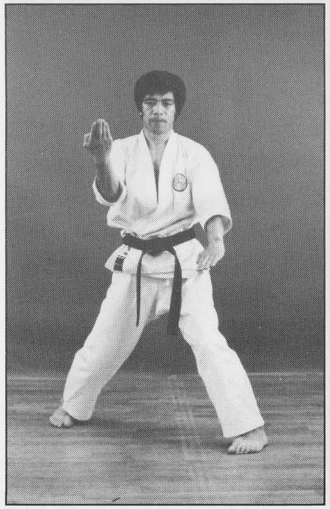
⑬



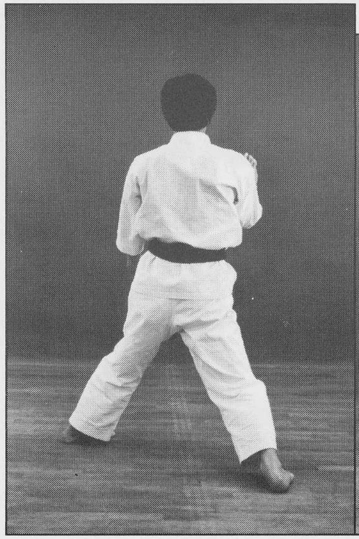
◆ ⑭ ◀

半月立・開手交叉受

HANGETSU DACHI
KAISHU KŌSA UKE



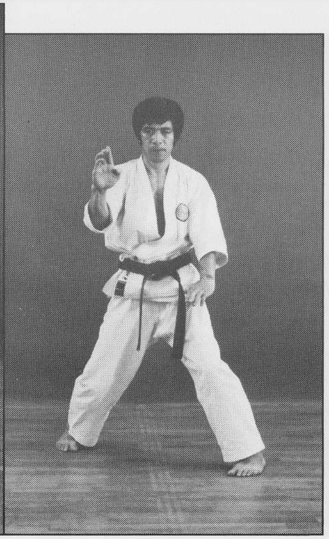
⑭



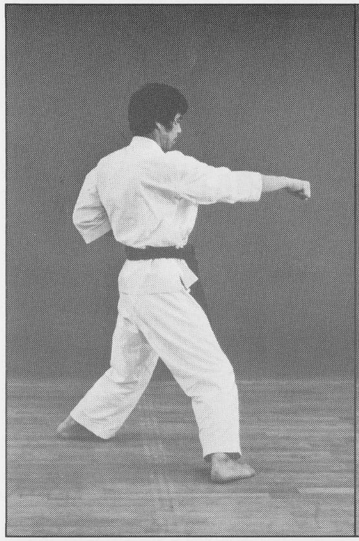
◇◆ ⑮ ▷◆

半月立・右掛捕

HANGETSU DACHI
MIGI KAKE DORI



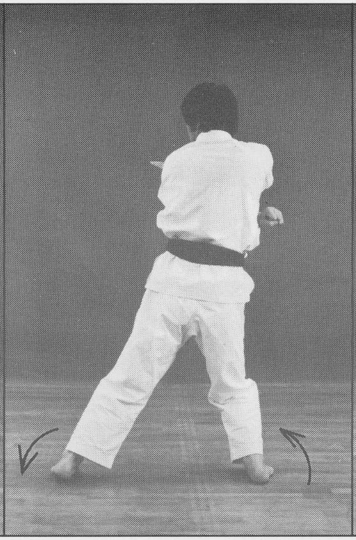
⑮



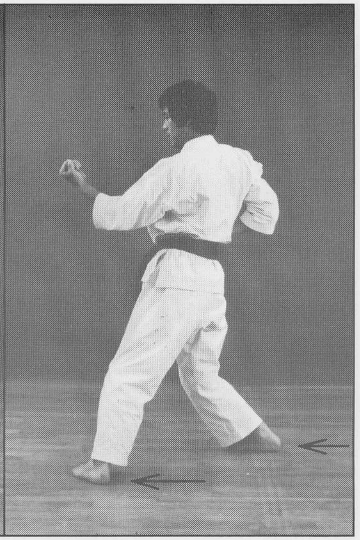
◆ ⑰ ◀

半月立・右中段順突

HANGETSU DACHI
MIGI CHŪDAN JUN ZUKI



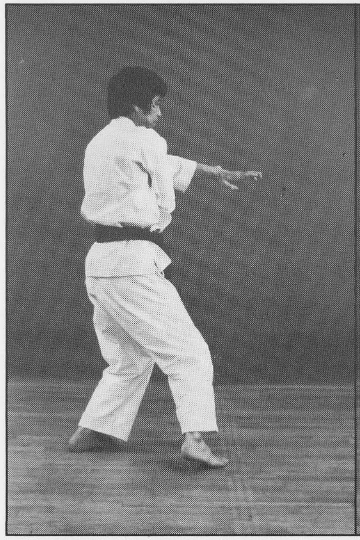
◇ 18－A ▷



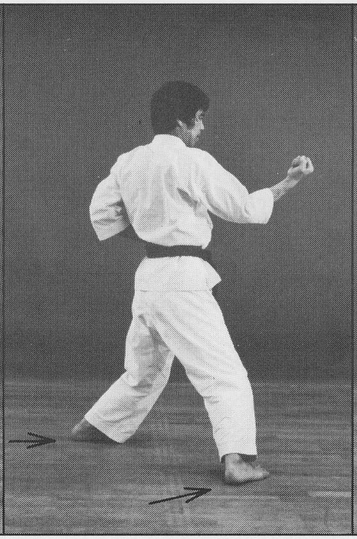
◆ ⑱ ◀

半月立・右中段内受

HANGETSU DACHI
HIDARI CHŪDAN UCHI UKE



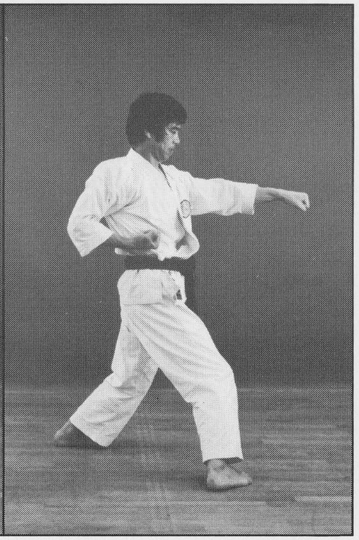
◇ 16－A ▷



◆ ⑯ ◀

半月立・右中段内受

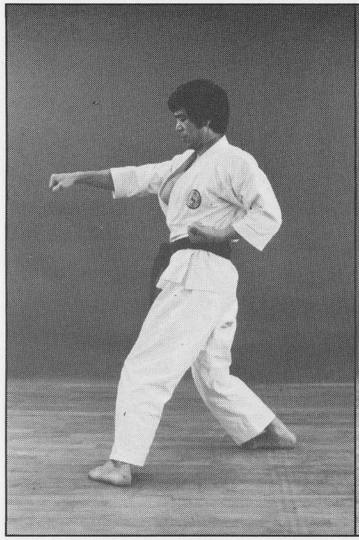
HANGETSU DACHI
MIGI CHŪDAN UCHI UKE



◆ 17－A ◀

半月立・左中段逆突

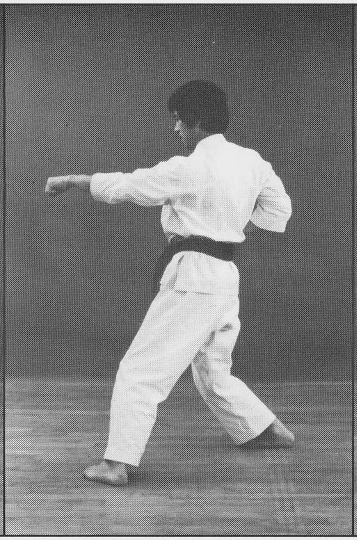
HANGETSU DACHI
HIDARI CHŪDAN GYAKU ZUKI



◆ 19－A ◀

半月立・右中段逆突

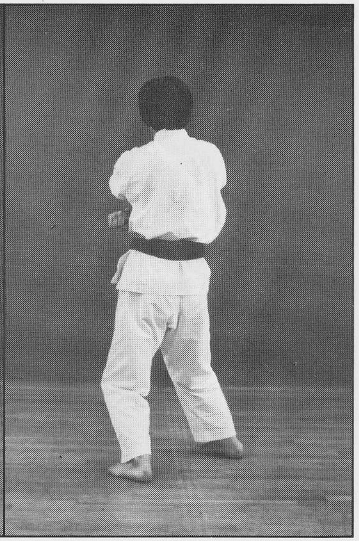
HANGETSU DACHI
MIGI CHŪDAN GYAKU ZUKI



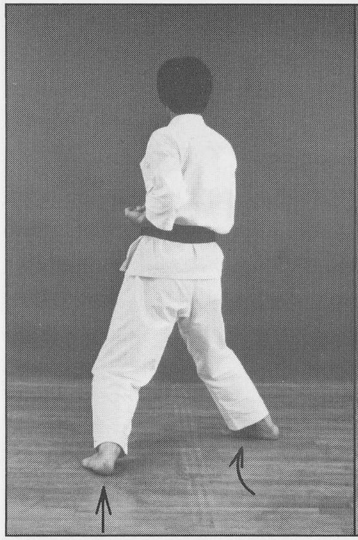
◆ ⑲ ◀

半月立・左中段順突

HANGETSU DACHI
HIDARI CHŪDAN JUN ZUKI



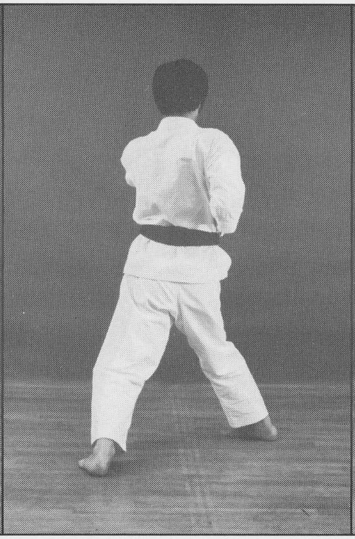
◇ 20－A ▷



◆ ⑳ ◀

半月立・右中段内受

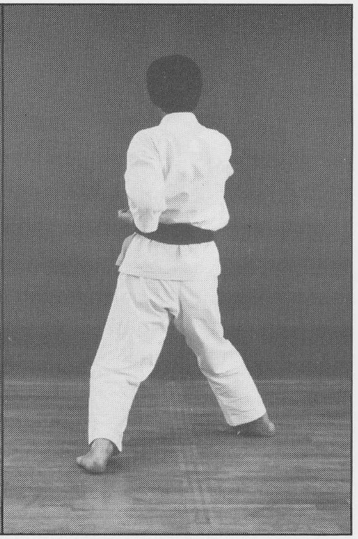
HANGETSU DACHI
MIGI CHŪDAN UCHI UKE



◆ 21—A ◀

半月立・左中段逆突

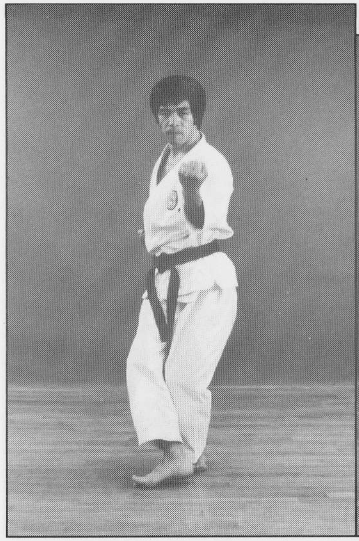
HANGETSU DACHI
HIDARI CHŪDAN GYAKU ZUKI



◆ ㉑ ◀

半月立・右中段順突

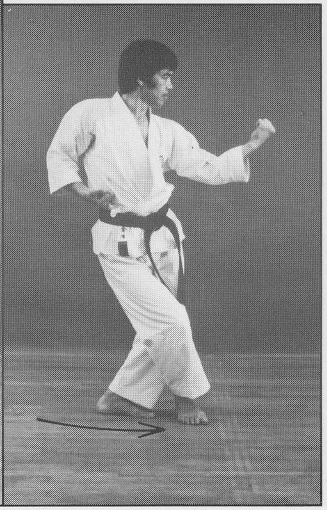
HANGETSU DACHI
MIGI CHŪDAN JUN ZUKI



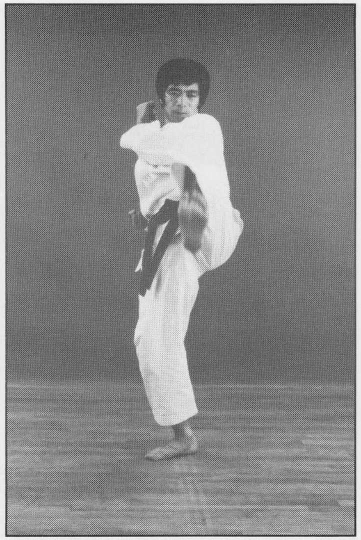
◇◇ ㉓ ▷▷

半身差足

HANMI SASHI ASHI



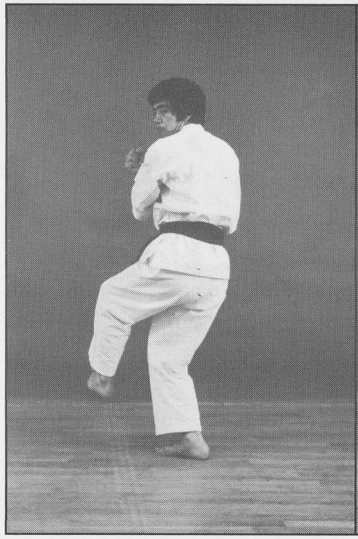
㉓



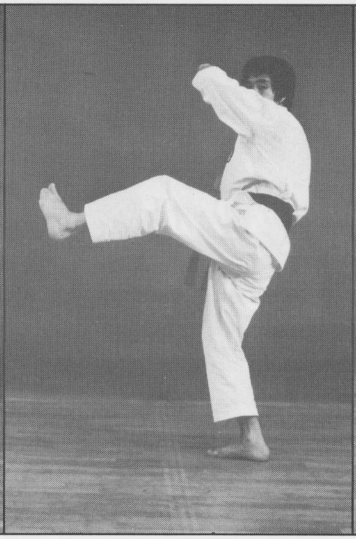
◆ 24—A ◀

左前蹴・同時外手

HIDARI MAE GERI
DŌJI HAZUSHITE



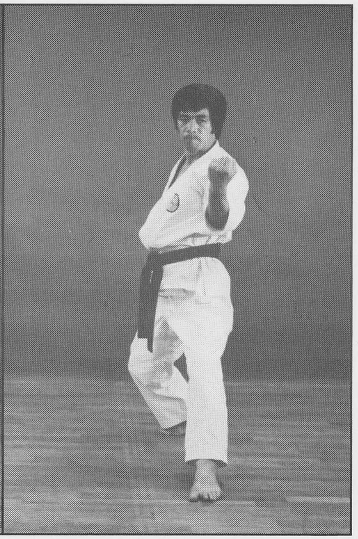
◇◇ 22—A ▷▷



◇◇ 22—B ▷▷

左円月返

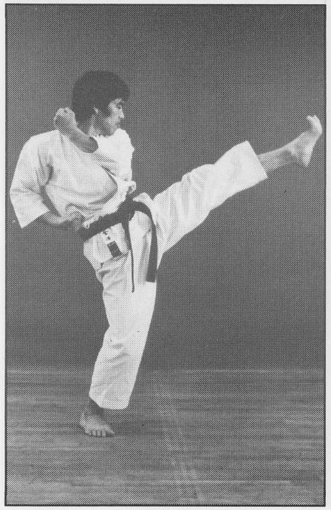
HIDARI ENGETSU KAESHI



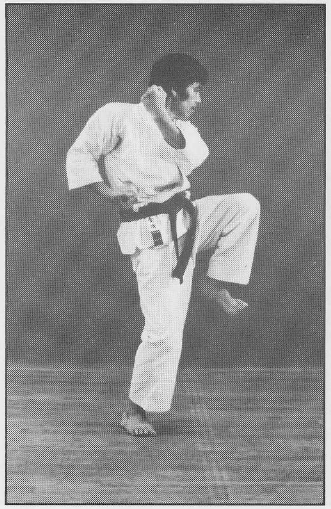
◆◆ ㉒ ▷▷

後屈立・中段裏拳構

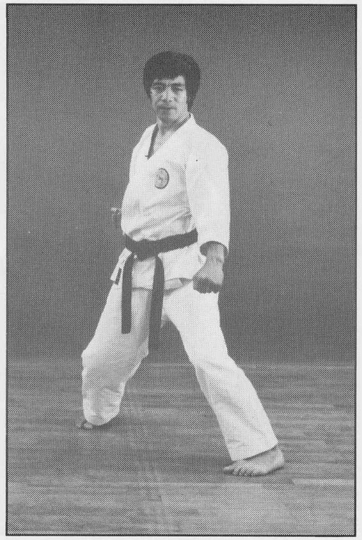
KŌKUTSU DACHI
CHŪDAN URAKEN GAMAE



24—A



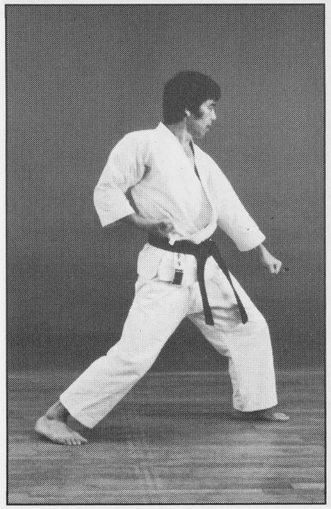
24—B



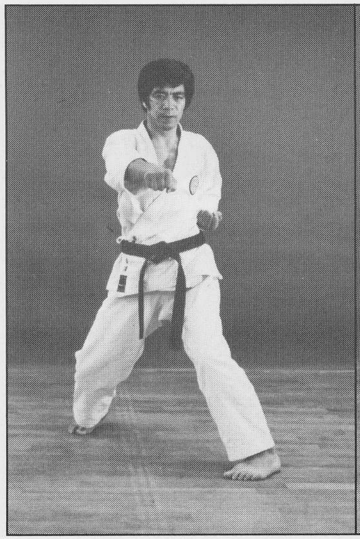
◆ ㉔ ◀

半月立・左下段払

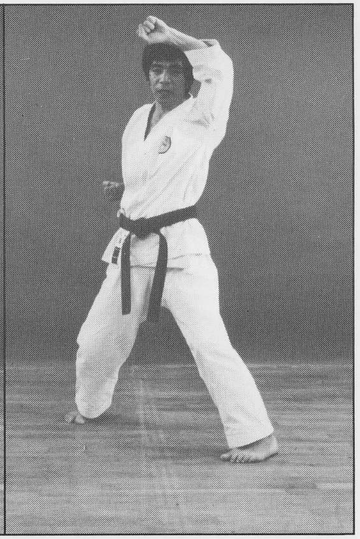
HANGETSU DACHI
HIDARI GEDAN BARAI



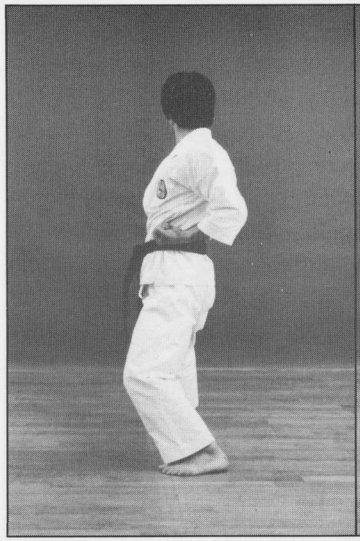
㉔



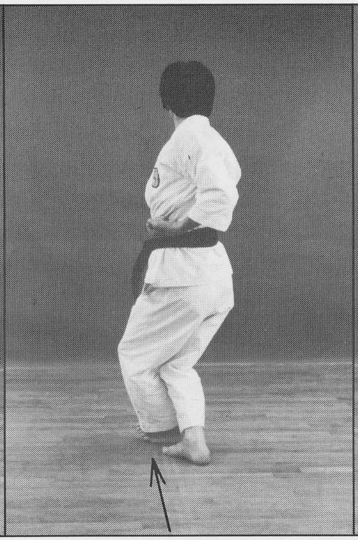
◆ 25－A ◀
半月立・右中段逆突
HANGETSU DACHI
MIGI CHŪDAN GYAKU ZUKI



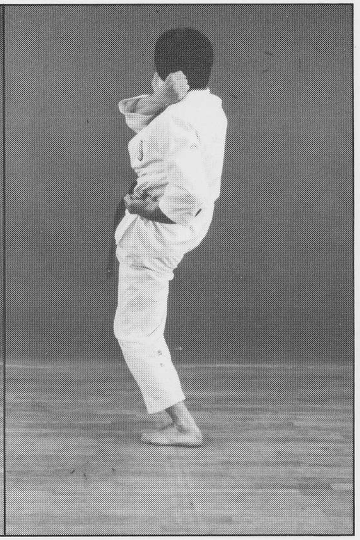
◆ ㉕ ◀
半月立・左上段揚受
HANGETSU DACHI
HIDARI JŌDAN AGE UKE



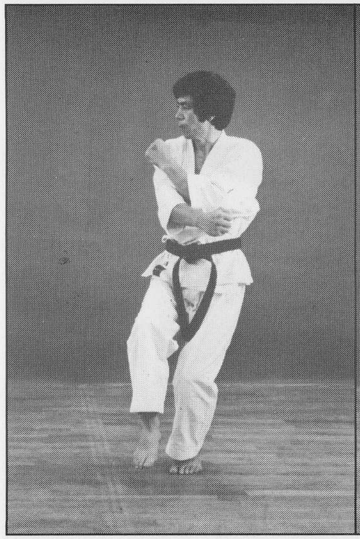
◆◆ ㉖ ▷▷
後屈立・中段裏拳構
KŌKUTSU DACHI
CHŪDAN URAKEN GAMAE



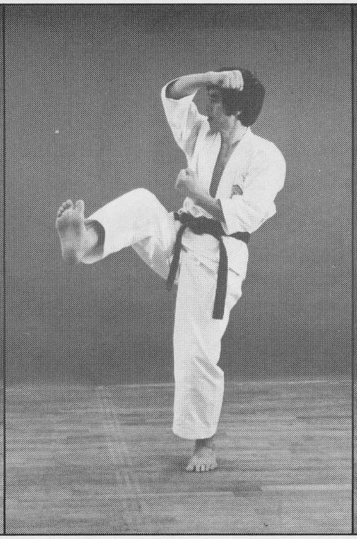
◇◇ ㉗ ▷▷
半身差足
HANMI SASHI ASHI



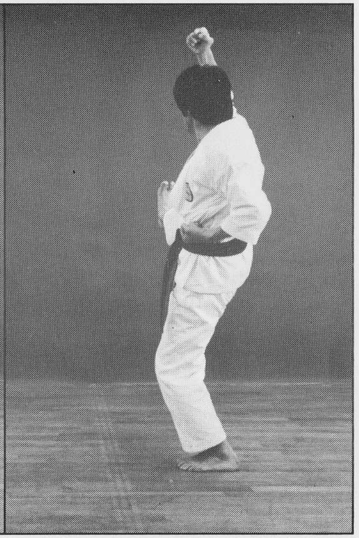
◆ 27－A ◀
右前蹴・同時外手
MIGI MAE GERI
DŌJI HAZUSHITE



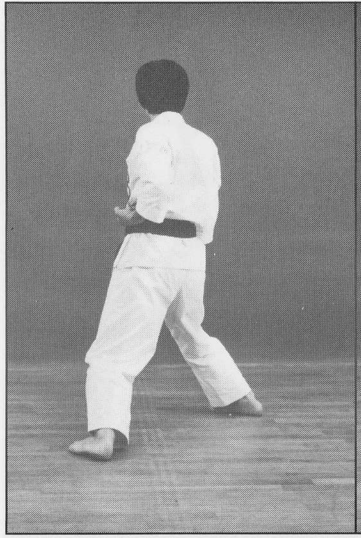
◇◇ 26－A ▷▷



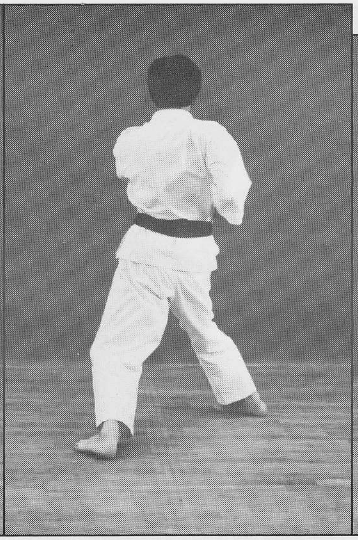
◇◇ 26－B ▷▷



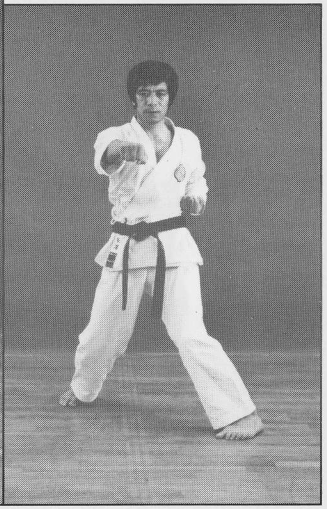
◇◇ 26－C ▷▷
右円月返
MIGI ENGETSU KAESHI



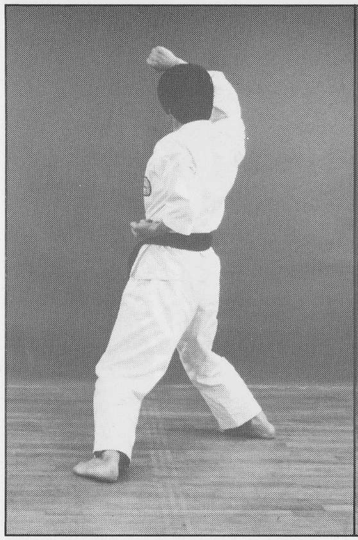
◆ ㉘ ◀
半月立・右下段払
HANGETSU DACHI
MIGI GEDAN BARAI



◆ 29－A ◀
半月立・左中段逆突
HANGETSU DACHI
HIDARI CHŪDAN GYAKU ZUKI



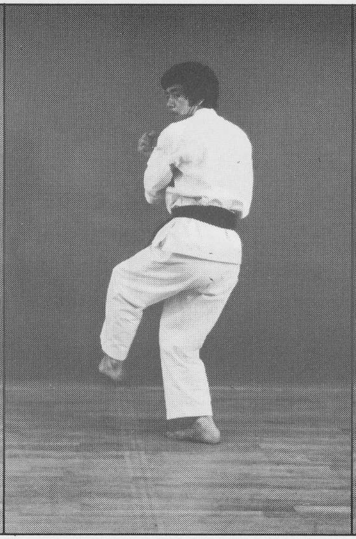
29－A
㊱



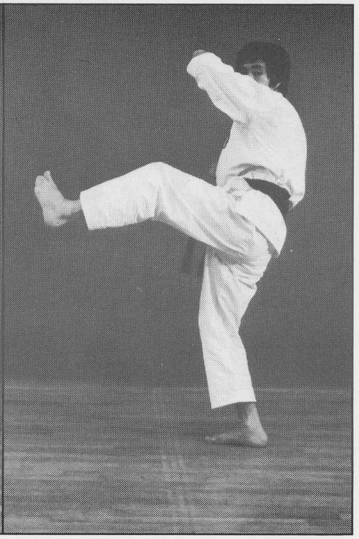
◆ ㉙ ◀

半月立・右上段揚受

HANGETSU DACHI
MIGI JŌDAN AGE UKE



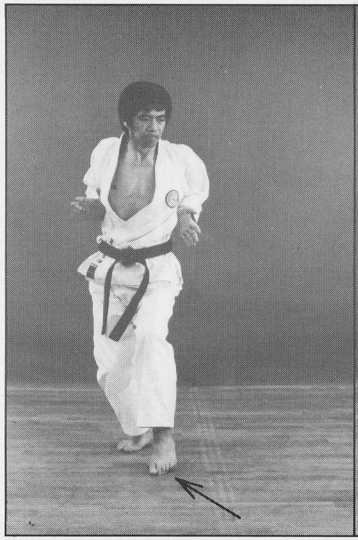
◇◇ 30－A ▷▷



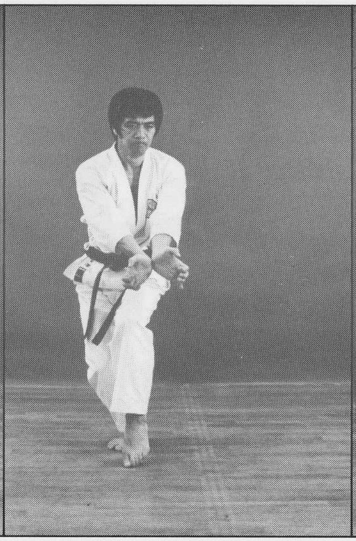
◇◇ 30－B ▷▷

左円月返し

HIDARI ENGETSU KAESHI



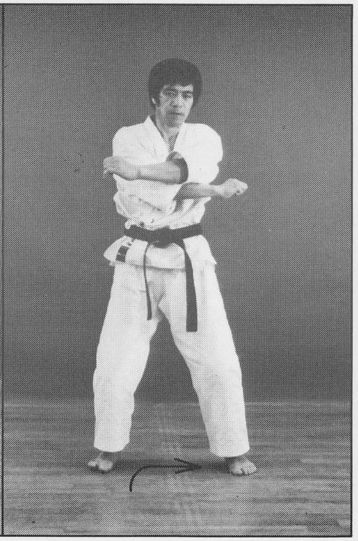
◇◇ 32－A ◈



◆◆ ㉜ ◀◀

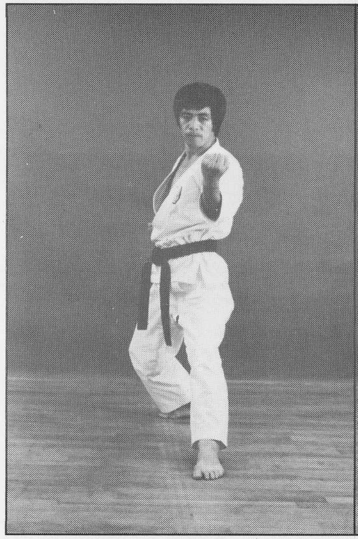
猫足立・底掌合下段受

NEKOASHI DACHI
TEISHŌ AWASE GEDAN UKE



◇◇ 止め－A ▷

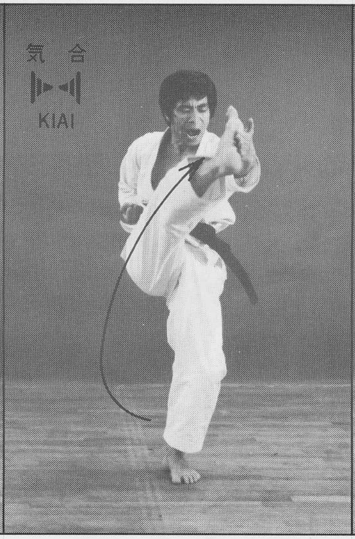
YAME－A



◆◆ ㉚ ▷▷

後屈立・中段裏拳構

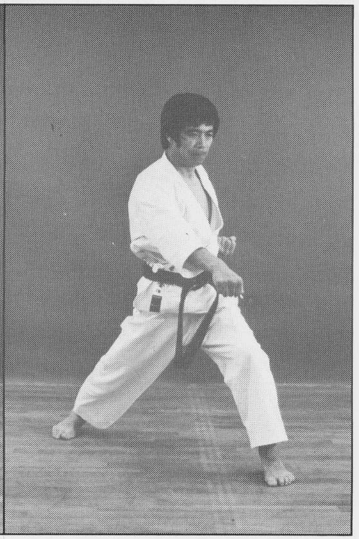
KŌKUTSU DACHI
CHŪDAN URAKEN GAMAE



◆ 31－A ◀

右三ヵ月蹴

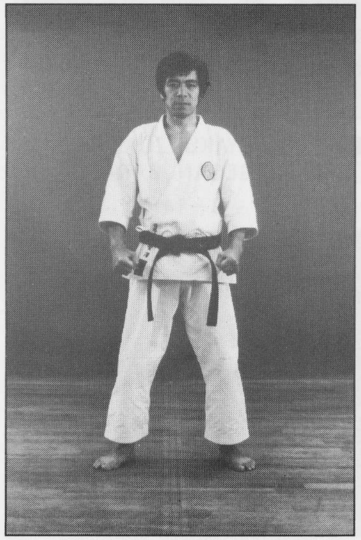
MIGI MIKAZUKI GERI



◆ ㉛ ◀

前屈立・右下段逆突

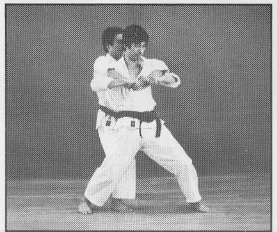
ZENKUTSU DACHI
MIGI GEDAN GYAKU ZUKI



止 め

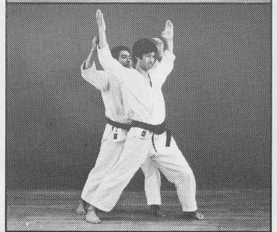
YAME

A－1



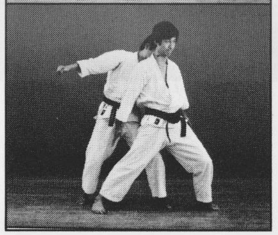
●後方押
KŌHŌ OSAE

A－2



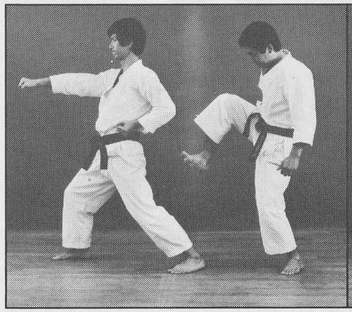
○開手両腕払
KAISHU RYOWAN BARAI

A－3

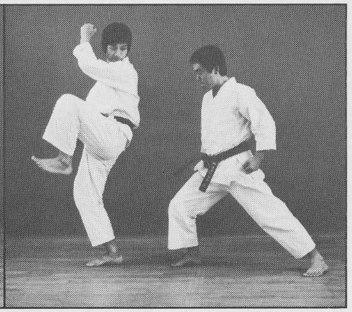


○手刀下段打
SHUTŌ GEDAN UCHI

B－1

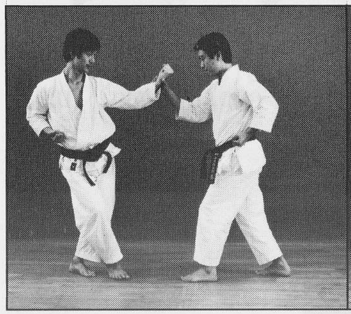


B－2

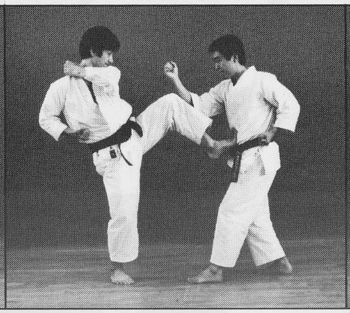


●前蹴
MAE GERI

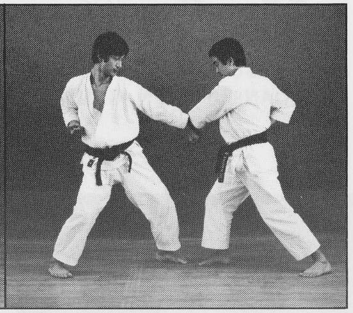
B－6



B－7



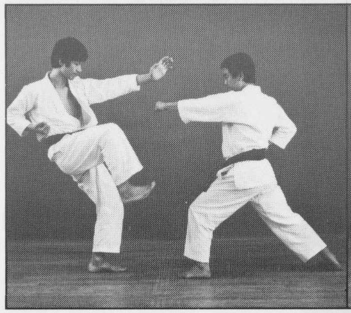
B－8



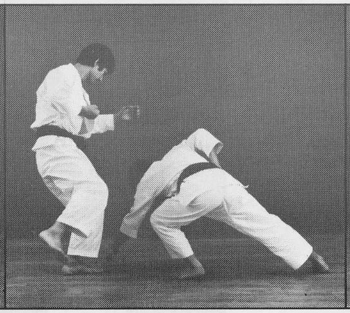
○腕払前蹴
UDE BARAI MAE GERI

●逆突　GYAKU ZUKI
○下段払　GEDAN BARAI

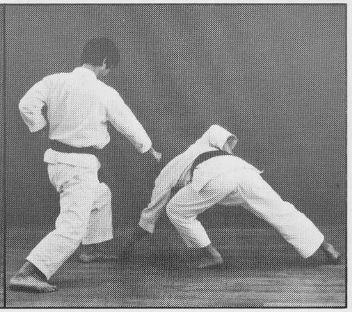
B－12



B－13

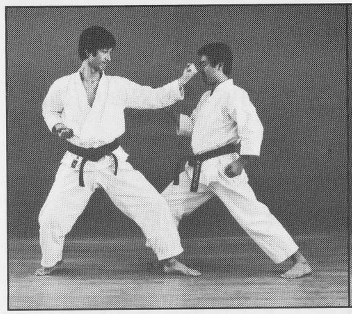


B－14

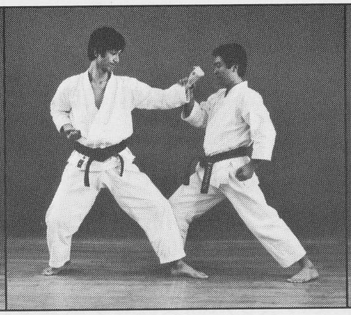


○下段突
GEDAN ZUKI

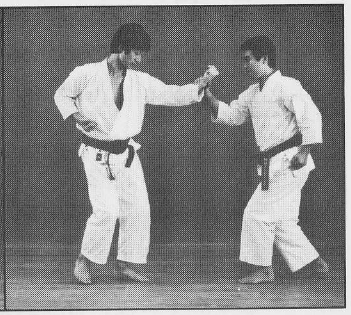
B－3



B－4



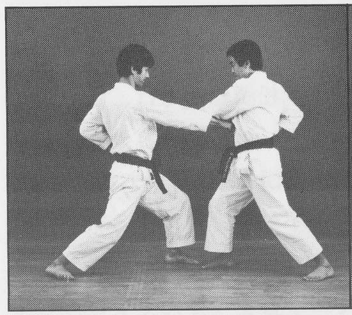
B－5



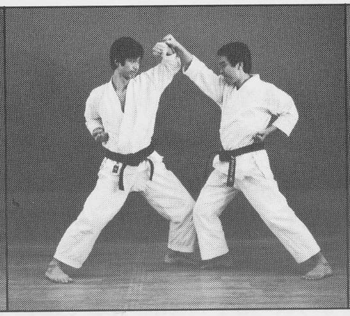
○裏拳打
URA KEN UCHI

●手摑
TE ZUKAMI

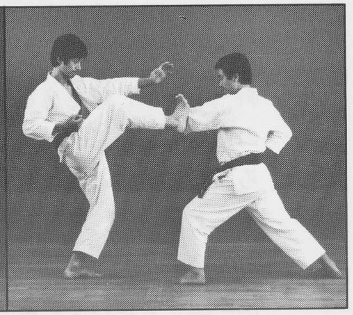
B－9



B－10



B－11

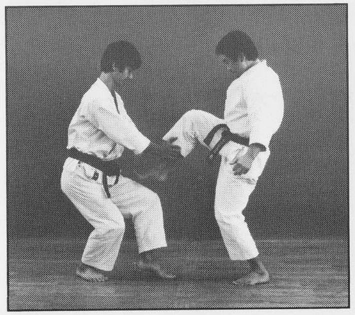


○逆突
GYAKU ZUKI

●追突　○揚受
OI ZUKI　AGE UKE

●追突
OI ZUKI
○三日月蹴
MIKAZUKI GERI

B－15



●前蹴
MAE GERI
○底掌併受
TEISHŌ AWASE UKE

岩　鶴（がんかく・チントウ）

松濤館流では、現在、岩鶴と呼んでいますが、旧名はチントウで、昭霊流の流れを組むものであると、拳聖富名腰（船越）義珍先生が自著の中で述べておられます。

現在は、松濤館流と糸東流で伝承されている型で、陳闘、陳東、鎮党ともいわれています。泊系の古い型で、作者・伝来等はよくわかっていませんが、泊手の始祖である松茂良興作先生が伝承されたことは、史実により証明されています。その後、喜屋武朝徳師及び糸洲安恒師が改良し、チントウの型として、泊のチントウ、喜屋武のチントウ、糸洲のチントウの３種が現在伝えられています。松濤館流では、糸洲安恒師が改良したものである、という説が正しいとされているようです。

いずれにしましても、演武線は一字型に属し（縦一字、横一字、喜屋武派は斜一字型）、鷺足立という大きな特徴をもっている型です。松濤館流では、この鷺足立を見て、片足で立つ姿が、岩の上にいる鶴が、まさに敵におどりかかろうとしている形に似ているとして、この名が付けられたと伝えられています。

したがって、片足立の時は、相手を威圧する力、相手を不動金縛りにする気力の充実さが大切で、片足立の時のバランス、横蹴と裏拳の同時攻撃等の特技が盛りこまれています。又、相手の顔面攻撃では、その手首をつかんで受けてから、いったん腰に引き寄せ、更に両掌で持ちかえて頭上高く持っていき、体と共に回転しながら、肩にかついで逆に決める、というような高度の技が、各所に見られる型です。

なお、現在松濤館では鷺足立と岩鶴立を区別し、鷺足立は支脚の内側に引足を取った形、岩鶴立は、支脚の外側に引足首を掛けた形をいっております。

GANKAKU

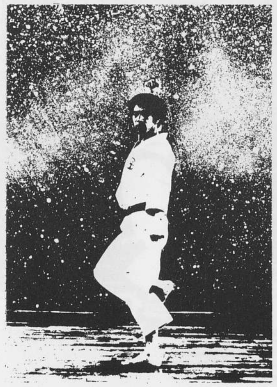
Actually called GANKAKU in SHOTOKAN, CHINTO, its ancient name belongs to the SHOREI style as master FUNAKOSHI explains in his book.

It is a very ancient KATA and the name of the creator is unknown although it was proven that it was taught by master K. MATSUMORA and practiced by the SHOTOKAN and SHITO-RYU styles. Later, it was further perfected by the masters KIYATAKE and ITOSU, the latter version being adopted by Modern SHOTOKAN.

The ENBUSEN belongs to the group of KATA with perpendicular and vertical lines, whereas KIYATAKE's is diagonal and the main feature is the SAGI-ASHI-DACHI stance.

In SHOTOKAN style it is called GANKAKU (crane on a rock) for its resemblance to a crane defending against its enemies from the top of a rock while standing on one leg. The concentration of the power and the balance in this position are very important to overcome the opponent mainly when raising the body on one foot to counter-attack simultaneously with YOKOGERI-URAKEN. More advanced techniques are included: grabbing the opponent's hand and pulling it to the hip to counter-attack, raising the hands in JUJI-UKE and pivoting to perform a luxation using the shoulder as fulcrum etc. . .

In SHOTOKAN, now SAGI-ASHI-DACHI and GANKAKU DACHI are different. In the first HIKIASHI is performed with the sole of the foot against the inside of the knee of the supporting leg whereas in the second the instep is against the back of the knee.



GANKAKU

Actuellement connu sous le nom de GANKAKU en SHOTOKAN, CHINTO, son ancien nom provient du style SHOREI, selon l'explication de maître FUNAKOSHI dans son livre.

C'est un KATA très ancien et le nom de son créateur est inconnu quoiqu'il fut prouvé qu'il a été enseigné par le maître K. MATSUMURA et pratiqué dans les styles SHOTOKAN et SHITO-RYU. Il fut perfectionné par la suite par les maîtres KIYATAKE et ITOSU dont la version a été adoptée par le SHOTOKAN moderne.

L'ENBUSEN appartient au groupe de KATA en lignes horizontales et verticales, celui de KIYATAKE est en diagonale et se distingue par la position SAGI-ASHI-DACHI.

Dans le style SHOTOKAN, on l'appella GANKAKU (grue sur un roc) pour sa ressemblance avec la grue qui se défend contre ses attaquants du haut d'un roc en s'appuyant sur une patte. La concentration de la puissance et de l'équilibre dans cette position est très importante pour vaincre l'adversaire, surtout pendant l'élévation du corps en s'appuyant sur une jambe pour contre attaquer simultanément avec YOKO-GERI-URAKEN. Il comporte aussi des techniques avancées: saisir la main de l'adversaire et l'attirer vers la hanche avant de contre-attaquer, lever les mains en JUJI-UKE et pivoter en exécutant une luxation avec l'épaule, etc.

GANKAKU

En la SHOTOKAN actual se llama GANKAKU. CHINTO, su antiguo nombre, proviene del estilo SHOREI, según explica el Maestro FUNAKOSHI en su libro.

Es una KATA muy antigua, no conociéndose el nombre de su creador, aunque está demostrado que fue enseñada por el maestro K. MATSUMURA, practicándose en las escuelas SHOTOKAN y SHITORYU. Posteriormente fue perfeccionada por los maestros KIYATAKE e ITOSU; la versión de este es la que ha quedado en el SHOTOKAN moderno.

Su embusen pertenece al grupo de KATAS en línea horizontal y perpendicular; la de KIYATAKE es en diagonal y se caracteriza por la posición SAGUI-ASHI-DACHI.

En la escuela SHOTOKAN se denomina GANKAKU (literalmente, grulla sobre roca) por su parecido con una grulla que se defiende de su enemigo desde lo alto de una roca mientras se apoya en una sóla pata. Por ello es importante la concentración de la fuerza y el equilibrio en esta posición para superar al contrario, en particular, al elevarse sobre una pierna y contraatacar con YOKO-GERI y URAKEN simultáneos. Asimismo incluye técnicas muy superiores, apresando la mano del contrario y llevándola a la cadera par contraatacar, elevando las manos en juji-uke y girando para hacer una luxación apoyándose en el hombro, etc.

En la SHOTOKAN actual, SAGUI-ASHI y GANKAKU-DACHI se diferencian: en la primera HIKI-ASHI se hace con la planta del pie contra el interior de la pierna de apoyo, mientras la segunda se efectúa con el empeine detrás de la pierna de apoyo.

GANKAKU (CHINTO)

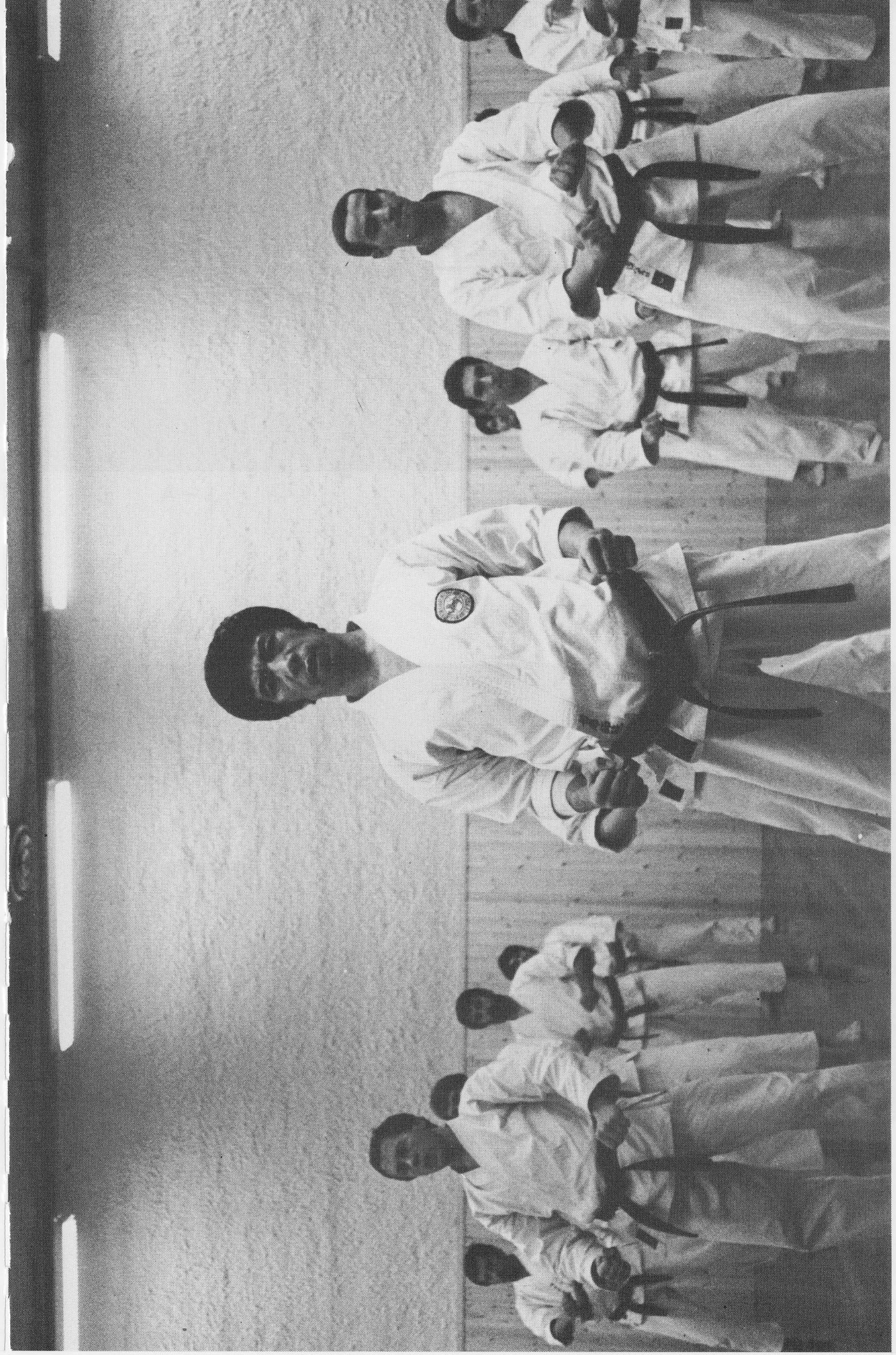
Im heutigen SHOTOKAN "GANKAKU" genannt. Nach Erklärung von FUNAKOSHI Sensei, der Heiligen Faust, wurde sie früher CHINTO genannt und stammt aus der SHOREI Schule.

Jetzt wird sie in der SHITO-, und SHOTOKAN-Schule geübt. Es ist geschichtlich bewiesen, daß diese alte KATA von MATSUMORA Sensei, dem Gründer der TOMARI-TE, eingeführt worden ist. Aber ihr Gründer, Einführungsgeschichte, usw. bleiben unbekannt. Die beiden Meister KIYATAKE und ITOSU haben sie je auf eigene Weise verbessert, demnach existieren drei verschiedene CHINTO-KATAs: TOMARI, KIYATAKE und ITOSU. Das CHINTO, wie es im SHOTOKAN geübt wird, soll ITOSU-CHINTO sein, das von Meister ITOSU eingebracht wurde.

Auf jeden Fall zeichnet sich jedes CHINTO durch SAGIASHI DACHI und ICHIJIGATA-ENBUSEN aus (TATE-ICHIJI, YOKO ICHIJI, aber NANAME-ICHIJI in KIYATAKE). Im SHOTOKAN wurde diese KATA "GANKAKU" (Kranich auf dem Felsen) benannt, weil der Stand mit einem Fuß (SAGIASHI-DACHI) dem Kranich auf dem Felsen, der beinahe auf den Gegner aufspringt, ähnlich aussieht.

Daher ist es beim KATAASHI-DACHI wichtig, die volle Geisteskraft zu behalten, um den Gegner unbeweglich zu machen, und zu überwältigen. In dieser KATA lernt man nicht nur Balancierung bei KATAASHI-DACHI, sondern auch spezielle Techniken, wie einen gleichzeitigen Angriff durch YOKO-GERI und URAKEN. Ferner ist die hohe Technik beim Angriff in das Gesicht häufig zu sehen: Gegenangriff nach Verteidigung durch Greifen des Handgelenks, nämlich das Gelenk bis an die Hüfte ziehen, dann mit beiden Händen hoch auf den Kopf heben, sich umdrehend es auf den Schulter nehmen und den Gegner werfen.

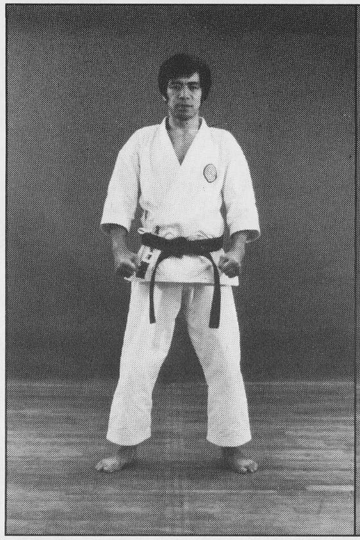
Übrigens wird im SHOTOKAN SAGIASHI-DACHI von GANKAKU-DACHI unterschieden. Bei ersterer Form HIKI-ASHI innerer Seite des Hauptbeins, aber bei letzterer Form in äußerer Seite.



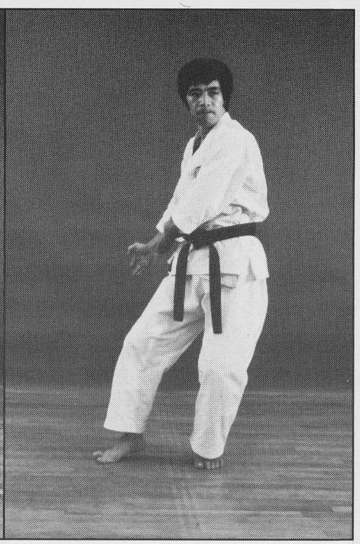
Italy

岩鶴
GANKAKU

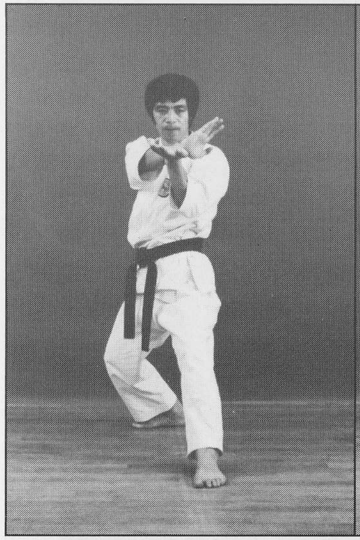
演武線
ENBUSEN



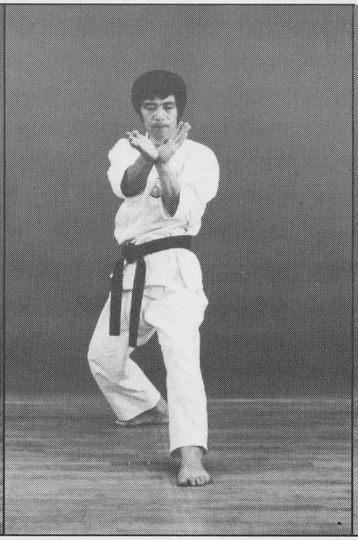
用意
YŌI



✧ 1—A ▷

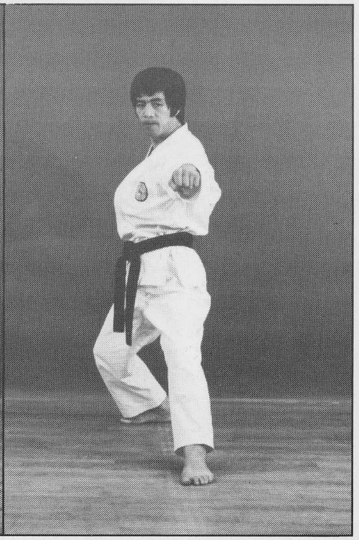


✧ 2—A ▷



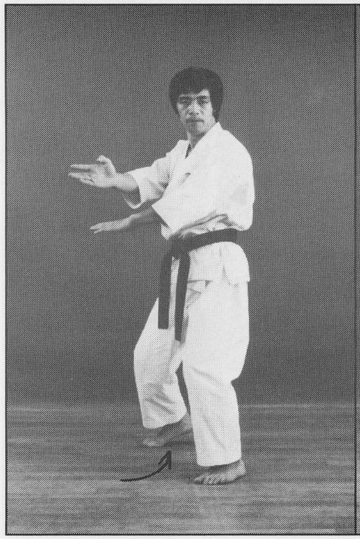
✧ 2—B ◈

逆手捕
GYAKUTE DORI

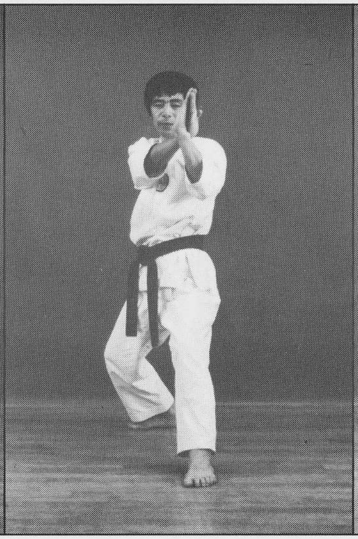


◆ ② ◀

後屈立・左中段突
KŌKUTSU DACHI
HIDARI CHŪDAN ZUKI

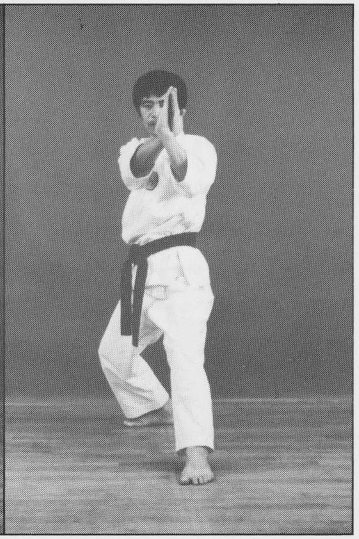


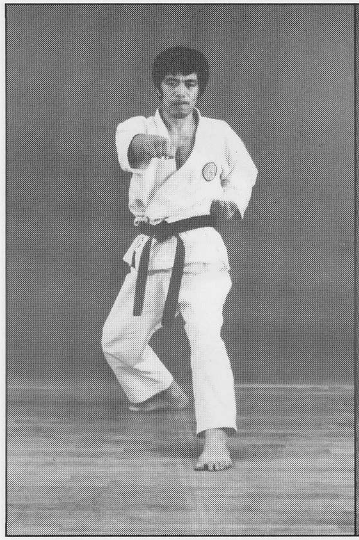
✧◆ 1—B ▷



◆ ① ◀

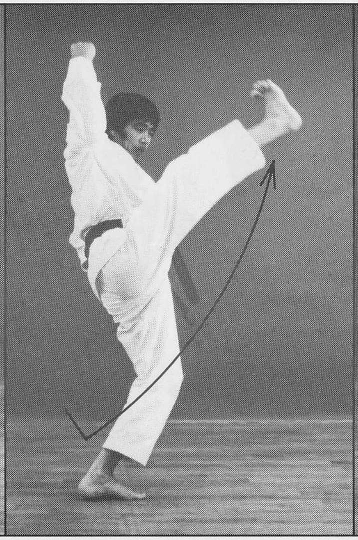
後屈立・背手合受
KŌKUTSU DACHI
HAISHU AWASE UKE



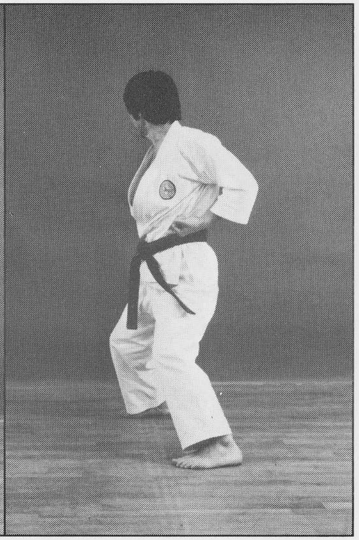


◆ ③ ◀

後屈立・右中段逆突
KŌKUTSU DACHI
MIGI CHŪDAN GYAKU ZUKI

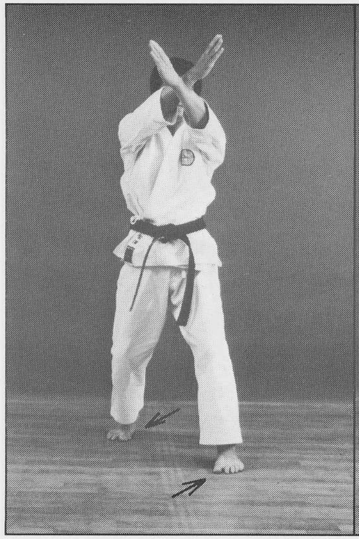


✧ 4—A ▷



◆ ④ ◀

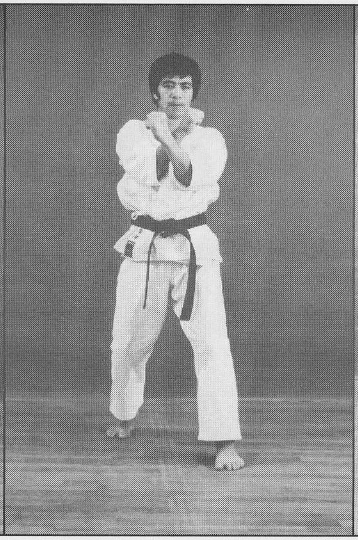
騎馬立・右下段払同時踏込
KIBA DACHI
MIGI GEDAN BARAI DŌJI
FUMIKOMI



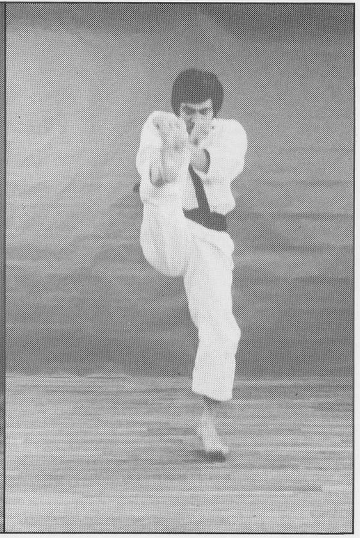
◆ ⑤ ◀

基立・上段開手十字受

MOTO DACHI
JŌDAN KAISHU JŪJI UKE



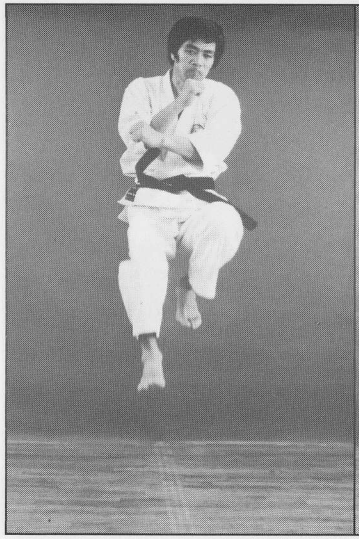
◇◇ ⑥ ▷◈



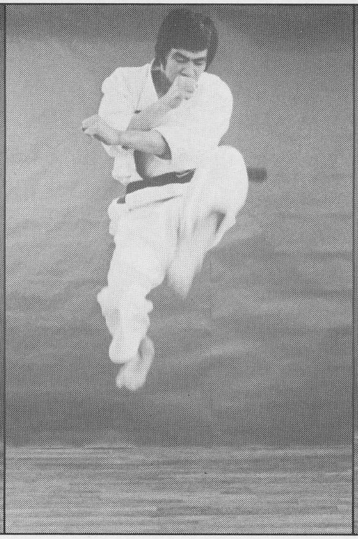
◆ 7－A ◀

右飛前蹴

MIGI TOBI MAE GERI



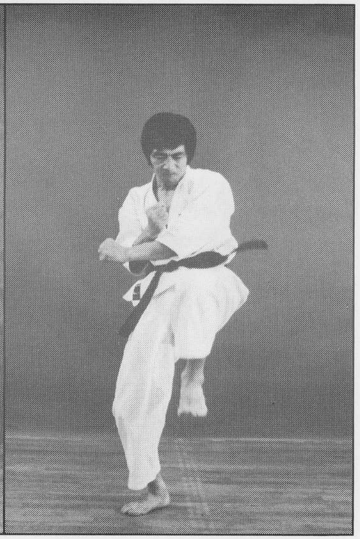
◆ 7－B ▷



◆ 7－C ◀

左飛前蹴

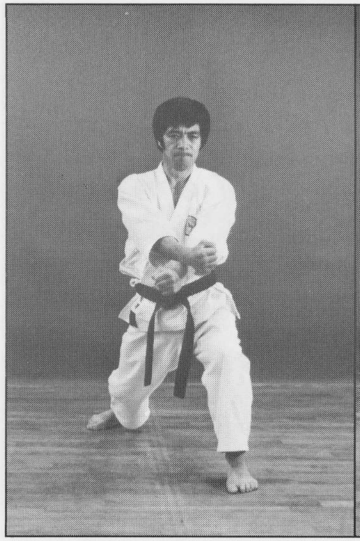
HIDARI TOBI MAE GERI



◆ 7－D ▷

二段蹴(7－A・B・C・D)

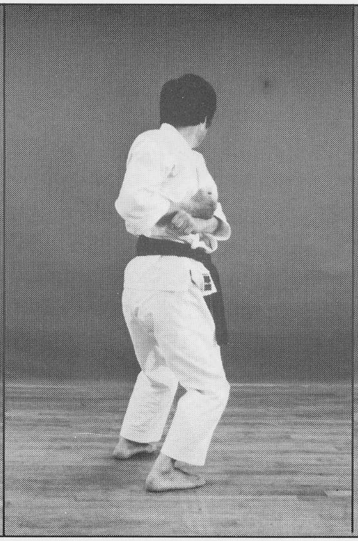
NIDAN GERI(7－A・B・C・D)



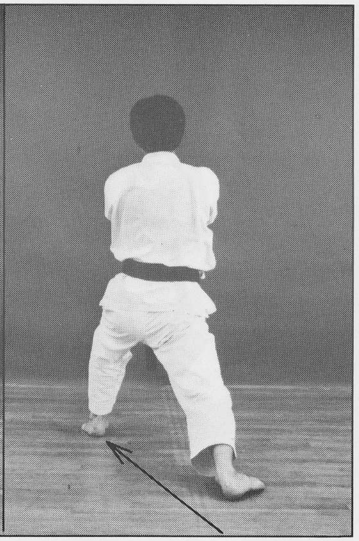
◆ ⑦ ◀

前屈立・下段十字受

ZENKUTSU DACHI
GEDAN JŪJI UKE



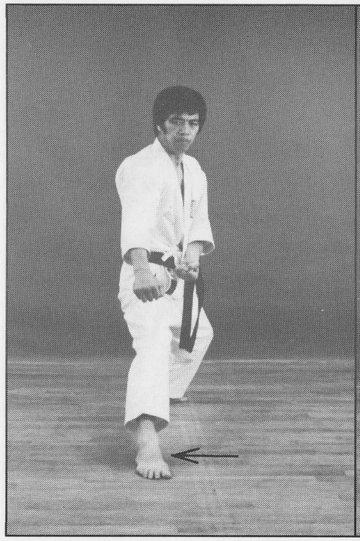
◇ 8－A ▷



◆ ⑧ ◀

前屈立・下段十字受

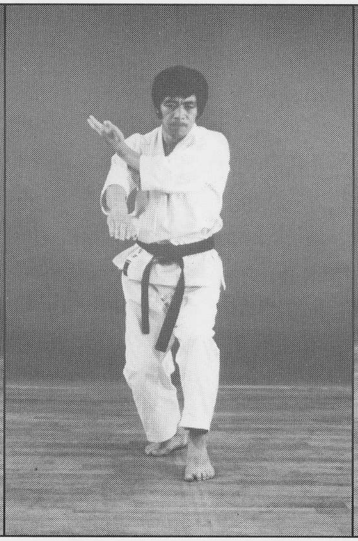
ZENKUTSU DACHI
GEDAN JŪJI UKE



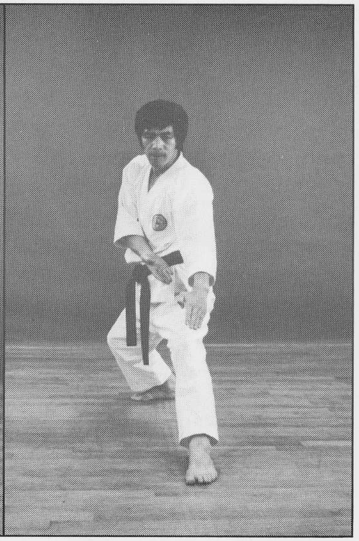
◆ ⑨ ◀

下勢後屈立・諸手下段受

KASEI KŌKUTSU DACHI
MOROTE GEDAN UKE



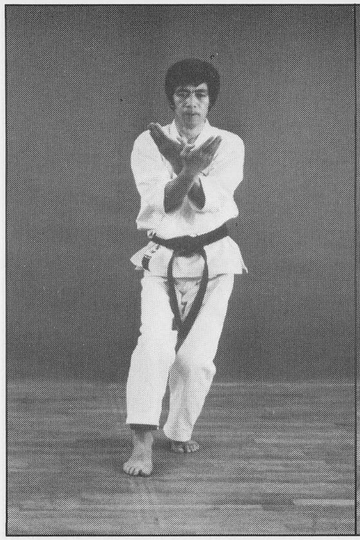
◇ 10－A ▷



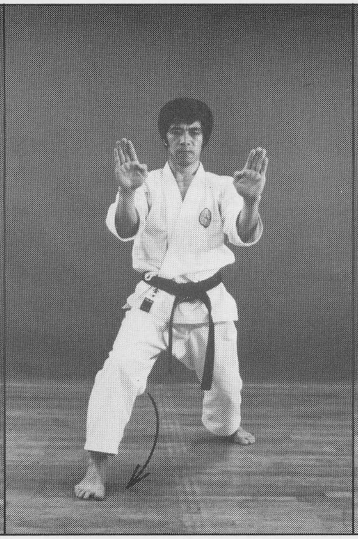
◆ ⑩ ◀

下勢後屈立・諸手下段手刀受

KASEI KŌKUTSU DACHI
MOROTE GEDAN SHUTŌ UKE



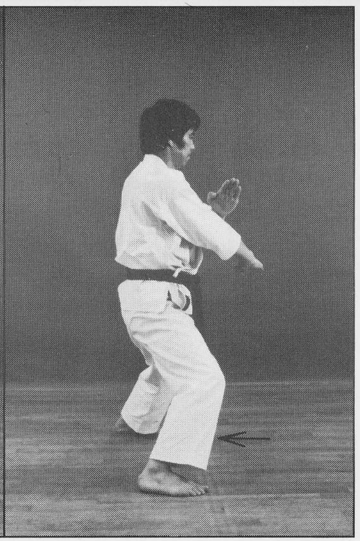
◇◇ 11－A ▷▷



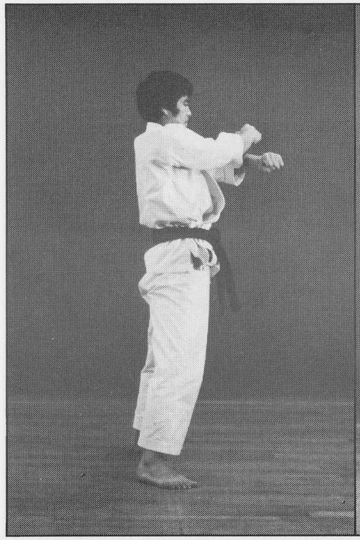
◆◆ ⑪ ◈

前屈立・手刀搔分

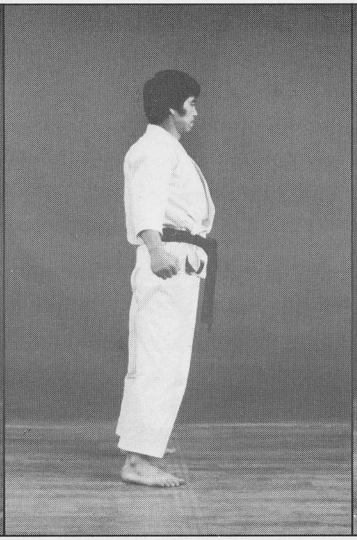
ZENKUTSU DACHI
SHUTŌ KAKIWAKE



◇◇ 12－A ▷▷



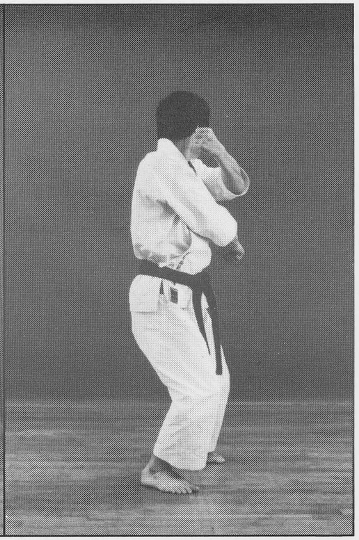
◆◆ 13－C ▷▷



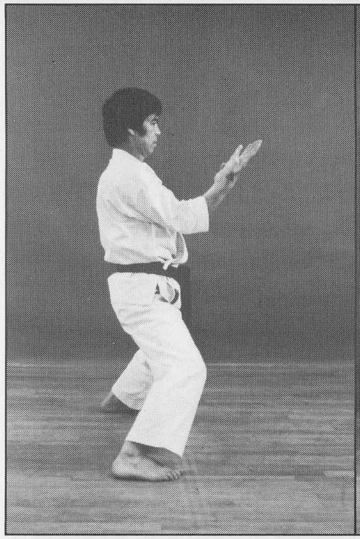
◆◆ ⑬ ▷▷

自然体・両腕構

SHIZENTAI
RYOWAN GAMAE



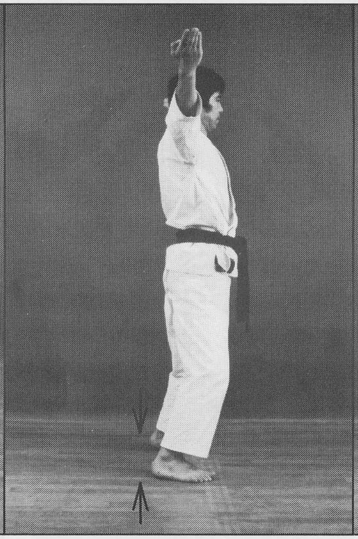
◇ 14－A ▷



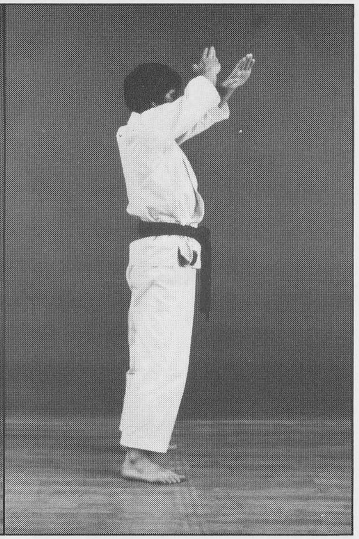
◆◆ ⑫ ◈

騎馬立・背刀搔分

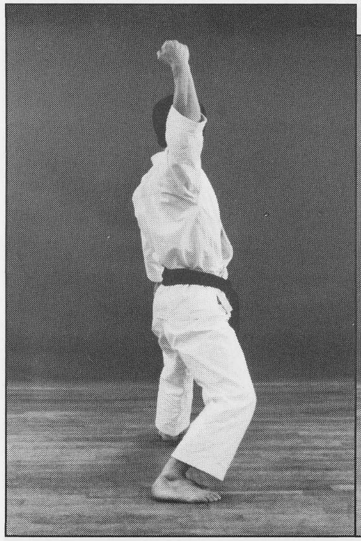
KIBA DACHI
HAITŌ KAKIWAKE



◇◇ 13－A ▷▷



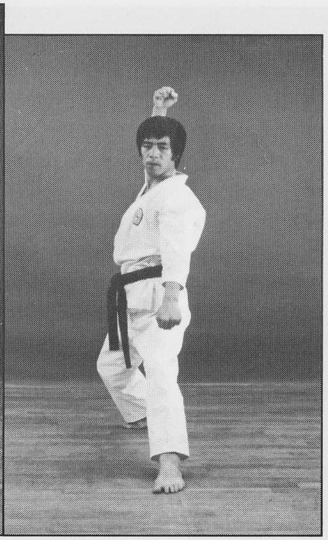
◇◇ 13－B ▷▷



◆ ⑭ ◀

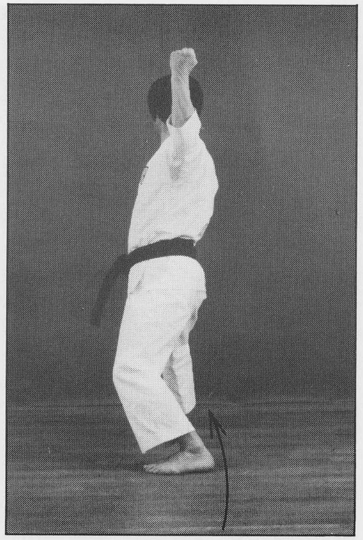
後屈立・卍受

KŌKUTSU DACHI
MANJI UKE



📷

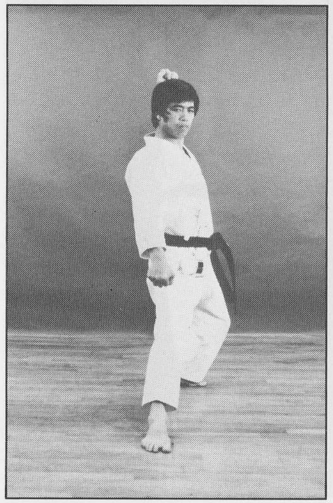
⑭



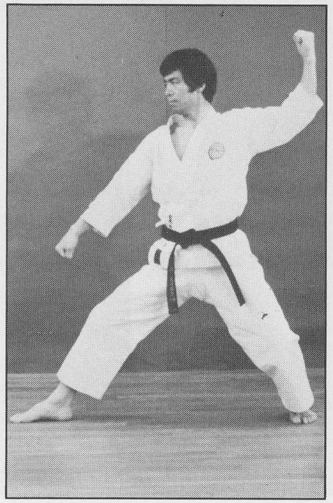
◆ ⑮ ◀

後屈立・卍受

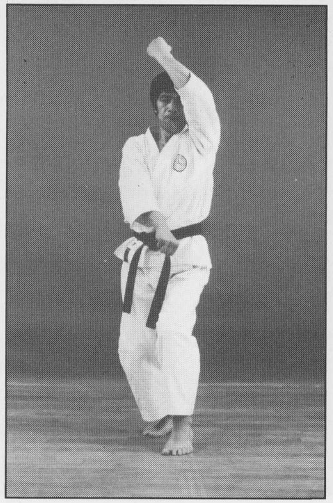
KŌKUTSU DACHI
MANJI UKE



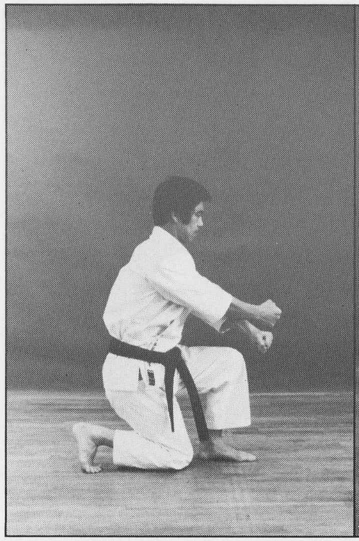
⑮



⑮



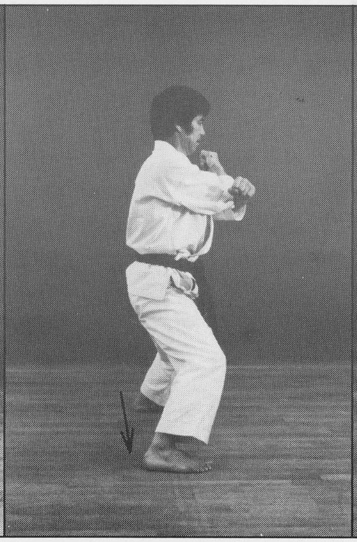
16—A



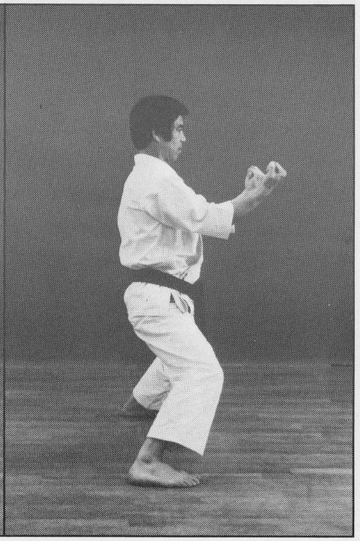
◆ ⑰ ◀

片膝立・下段十字受

KATAHIZA DACHI
GEDAN JŪJI UKE



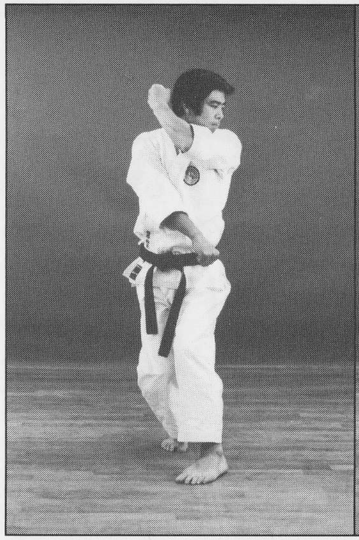
◇◇ 18—A ▷



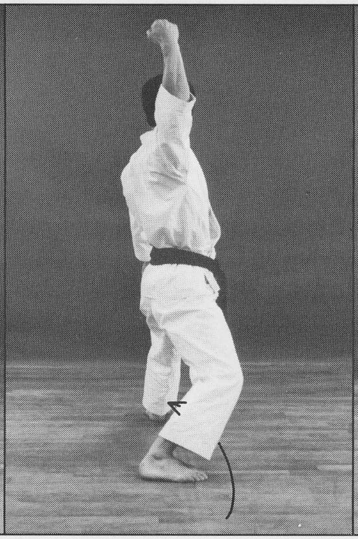
◆◆ ⑱ ◀◀

騎馬立・両腕内受

KIBA DACHI
RYOWAN UCHI UKE



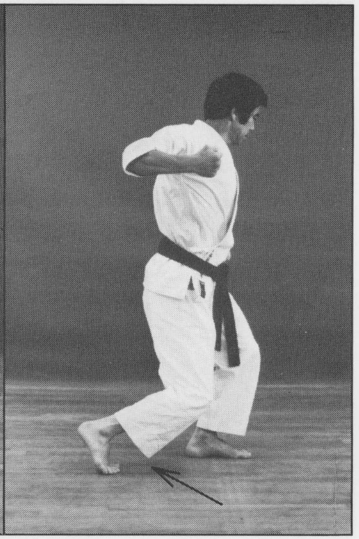
◇ 16—B ▷



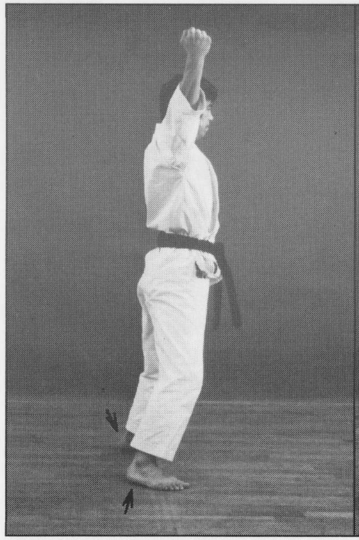
◆ ⑯ ◀

後屈立・卍受

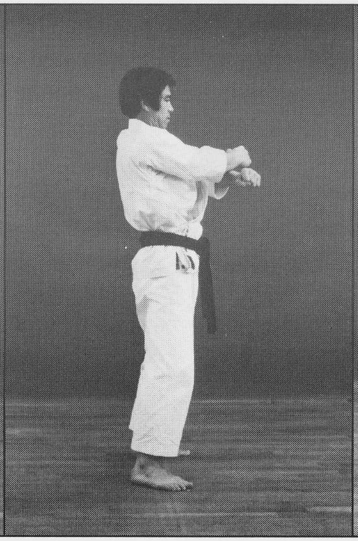
KŌKUTSU DACHI
MANJI UKE



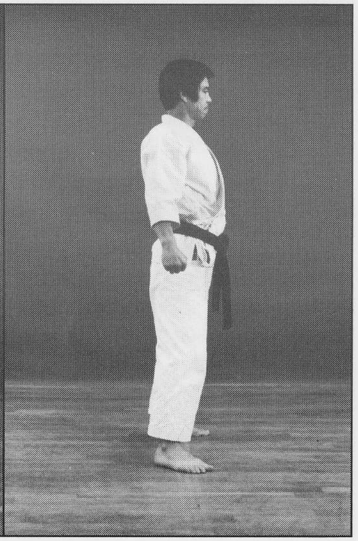
◇ 17—A ▷



◇◇ 19—A ▷▷



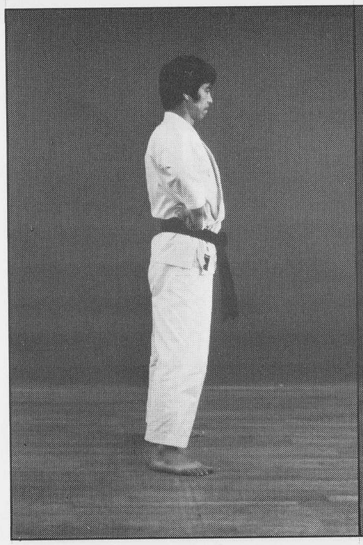
◇◆ 19—B ▷▷



◆◆ ⑲ ▷▷

自然体・両腕構

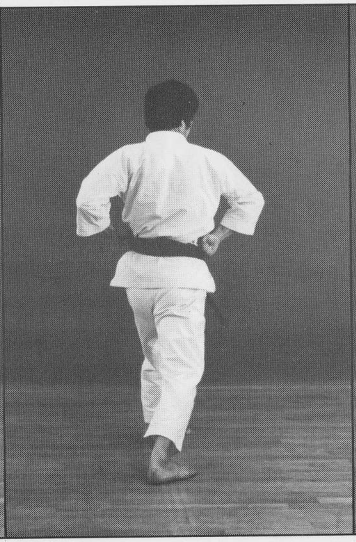
SHIZENTAI
RYOWAN GAMAE



◇ ⑳ ◈

自然体・両拳腰構

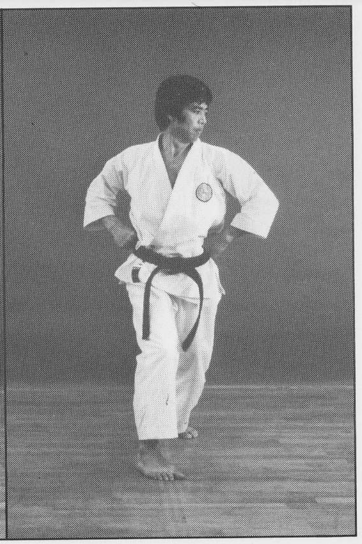
SHIZENTAI
RYOKEN KOSHI GAMAE



◆ ㉑ ◀

基立・肘払(右)

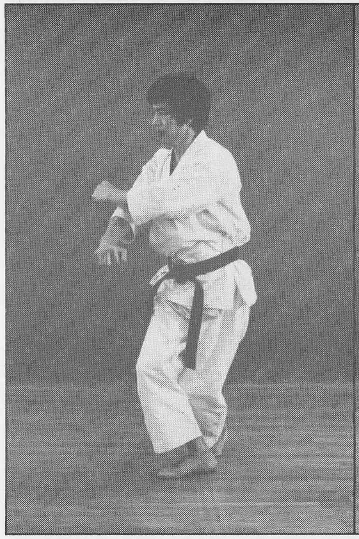
MOTO DACHI
HIJI BARAI(MIGI)



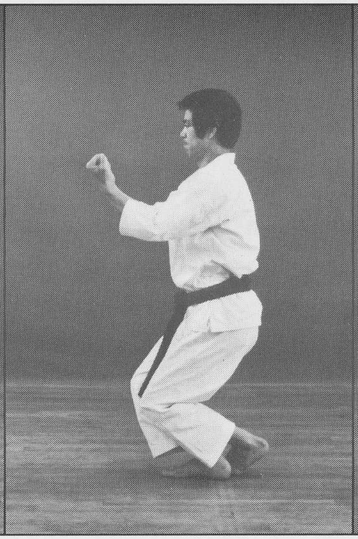
◆ ㉒ ◀

基立・肘払(左)

MOTO DACHI
HIJI BARAI(HIDARI)



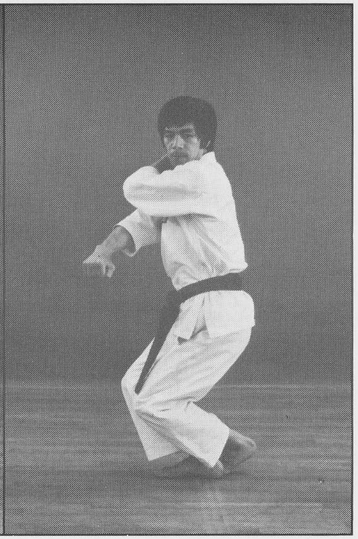
◇◇ 23－A ▷▷



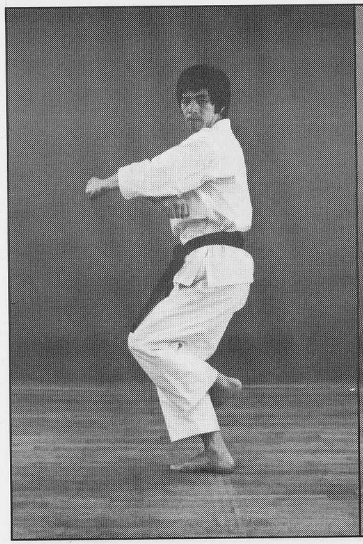
◆◆ ㉓ ◈

交叉立・内腕掻分

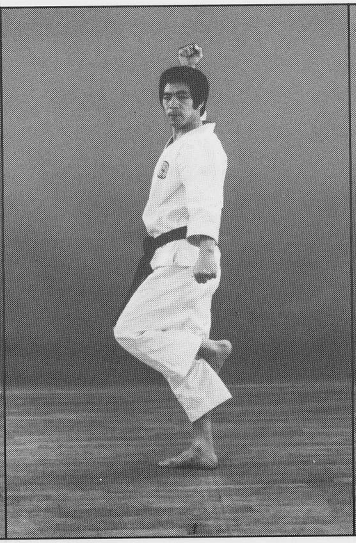
KŌSA DACHI
NAIWAN KAKIWAKE



◇◇ 24－A ▷▷



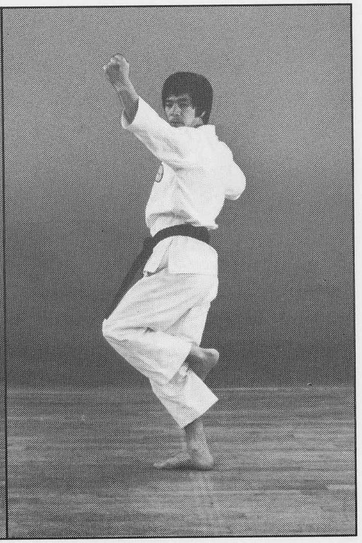
◆◆ 24－B ▷▷



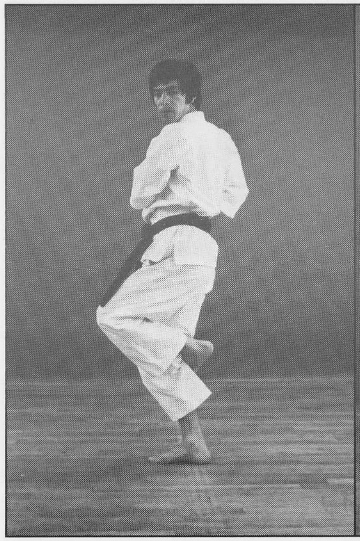
◆◆ ㉔ ▷▷

岩鶴構

GANKAKU GAMAE



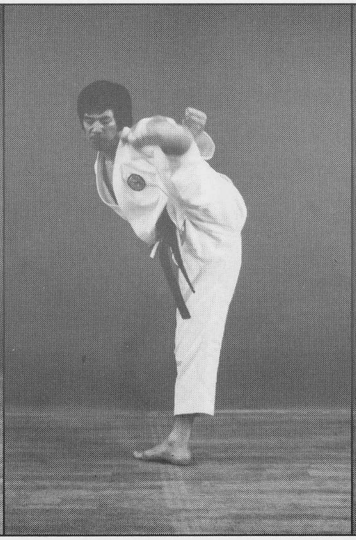
◇◇ 25－A ▷▷



◇◇ ㉕ ▷▷

鶴足立・腰構

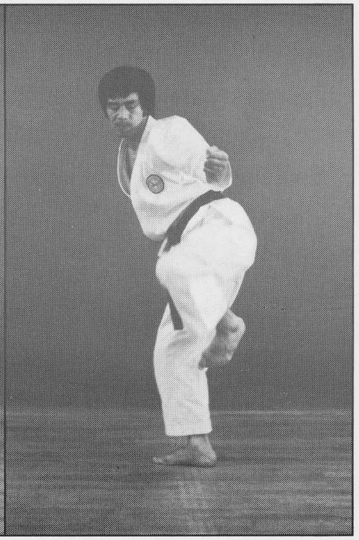
TSURU ASHI DACHI
KOSHI GAMAE



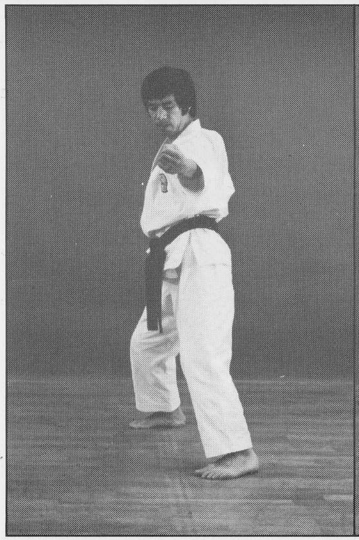
◆ 26－A ◀

横蹴上・同時裏拳打

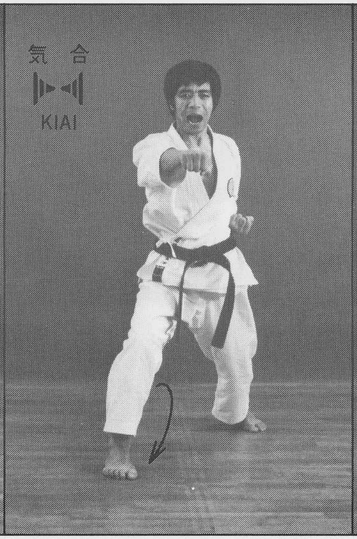
YOKO KEAGE
DŌJI URAKEN UCHI



◆ 26－B ▷



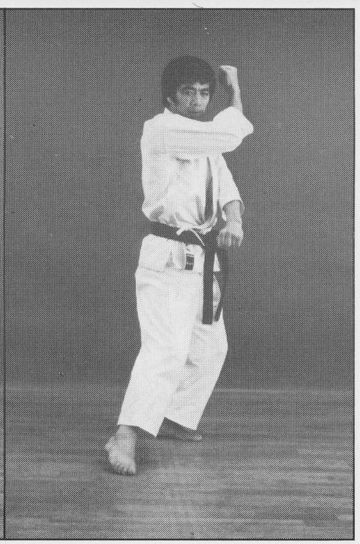
◇ 26－C ▷



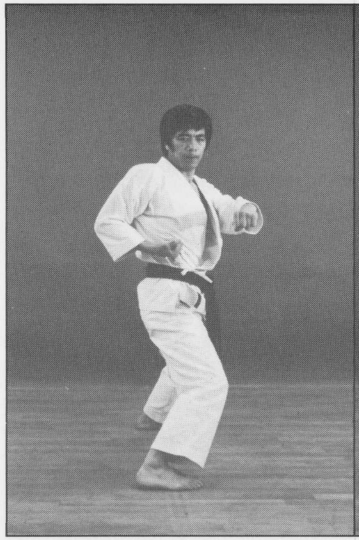
◆ ㉖ ◀

前屈立・中段追突

ZENKUTSU DACHI
CHŪDAN OI ZUKI



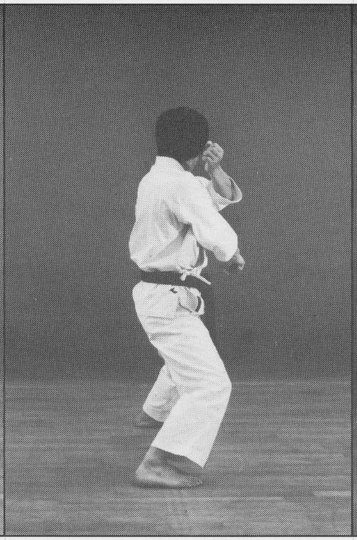
◇ 27－A ▷



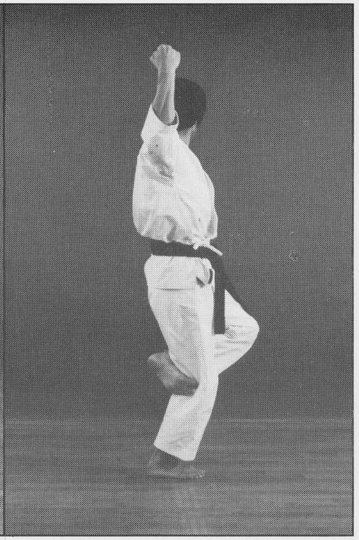
◆ ㉙ ◀

騎馬立・右側面突

KIBA DACHI
MIGI SOKUMEN ZUKI



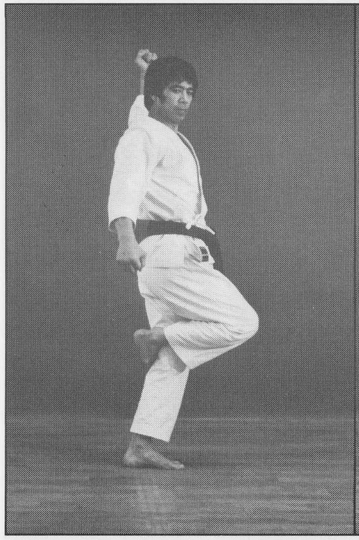
◇ 30－A ▷



◆ ㉚ ◀

岩 鶴 構

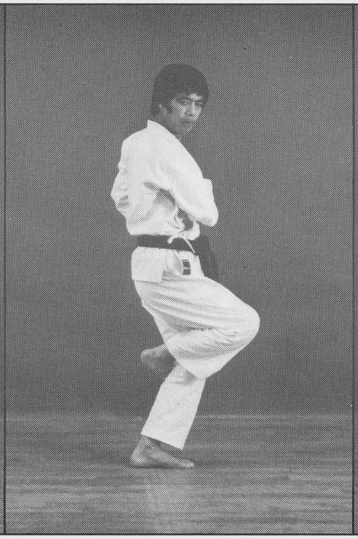
GANKAKU GAMAE



◆ ㉗ ◀

岩 鶴 構

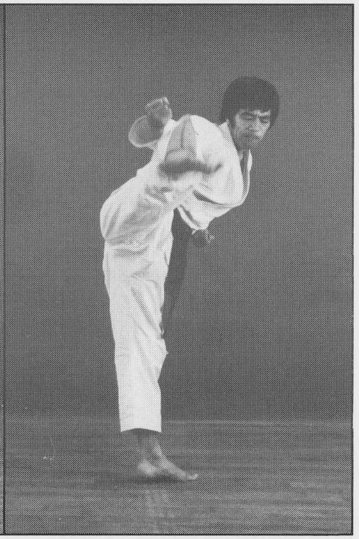
GANKAKU GAMAE



◇ ㉘ ▷

鶴足立・腰構

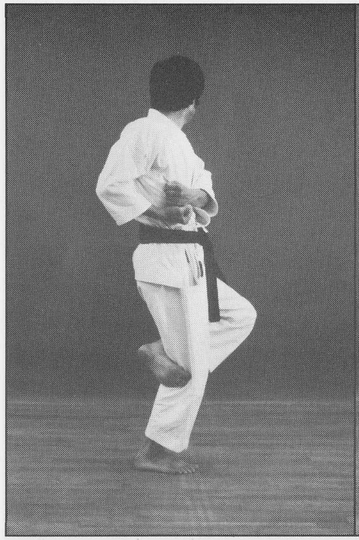
TSURU ASHI DACHI
KOSHI GAMAE



◆ 29－A ◀

横蹴上・同時裏拳打

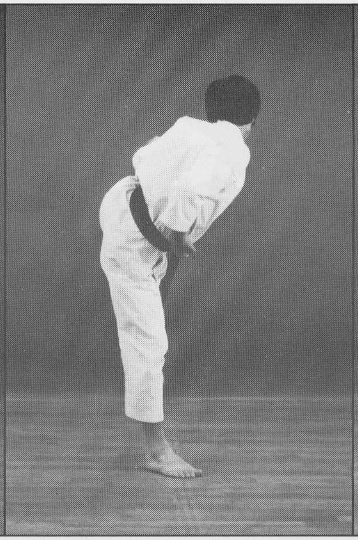
YOKO KEAGE
DŌJI URAKEN UCHI



◇ ㉛ ▷

鶴足立・腰構

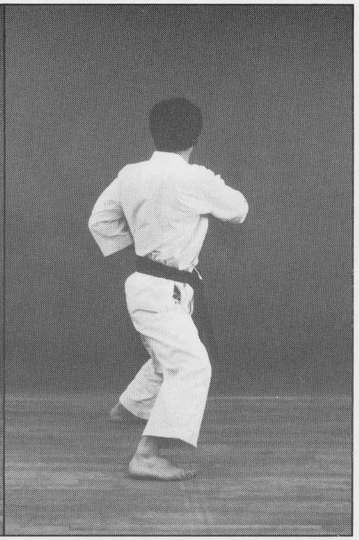
TSURU ASHI DACHI
KOSHI GAMAE



◆ 32－A ◀

横蹴上・同時裏拳打

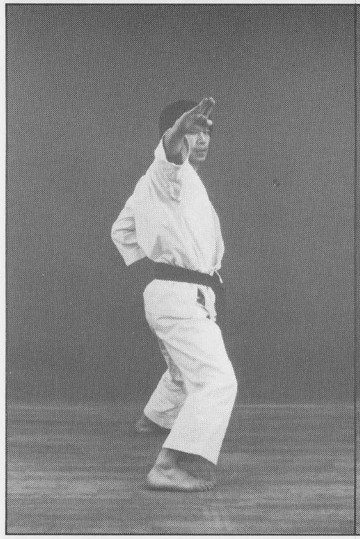
YOKO KEAGE
DŌJI URAKEN UCHI



◆ ㉜ ◀

騎馬立・左側面突

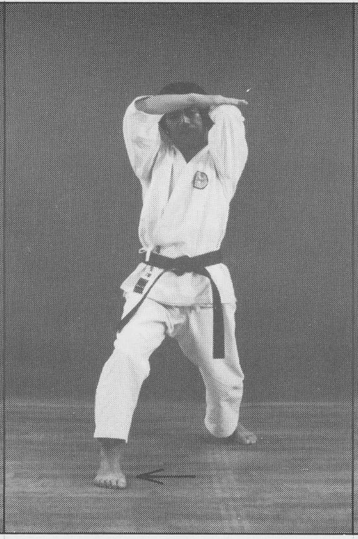
KIBA DACHI
HIDARI SOKUMEN ZUKI



◆ ㉝ ◀

騎馬立・上段手刀打

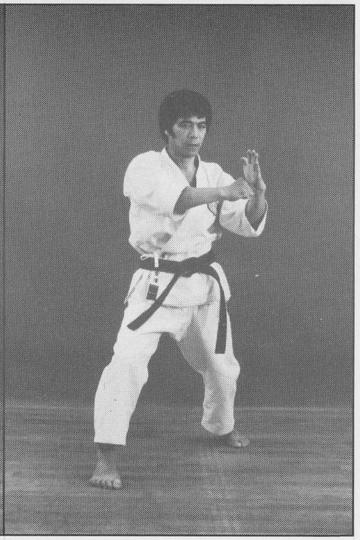
KIBA DACHI
JŌDAN SHUTŌ UCHI



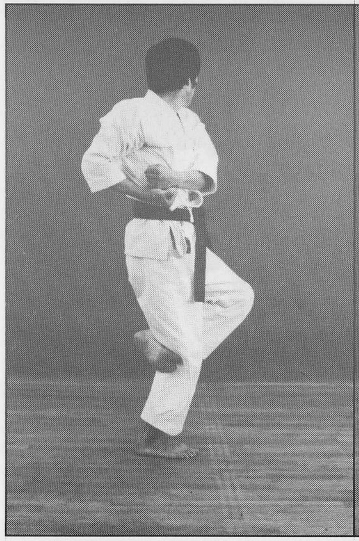
◆ ㉞ ◀

前屈立・縦猿臂打

ZENKUTSU DACHI
TATE ENPI UCHI



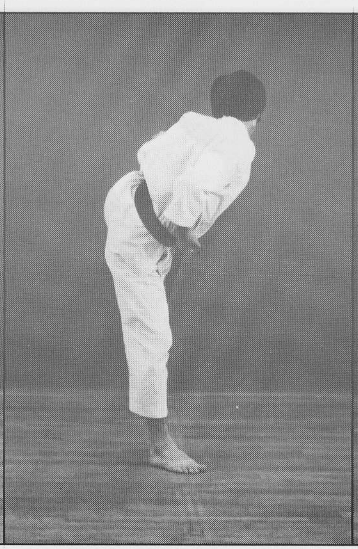
◇◇ 35－A ▷▷



◆◆ ㊱ ▷▷

鶴足立・腰構

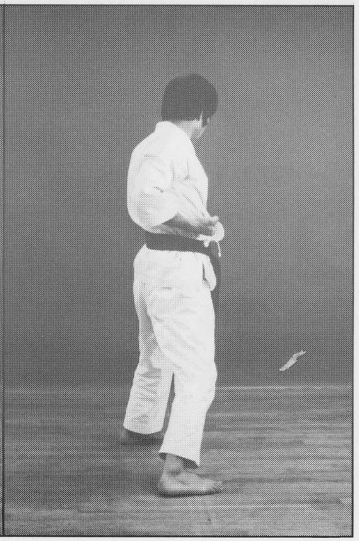
TSURU ASHI DACHI
KOSHI GAMAE



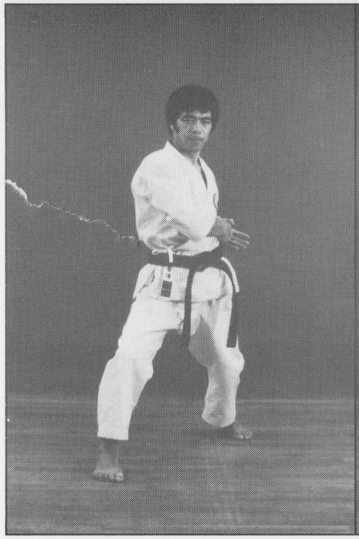
◆ 37－A ◀

横蹴上・同時裏拳打

YOKO KEAGE
DŌJI URAKEN UCHI



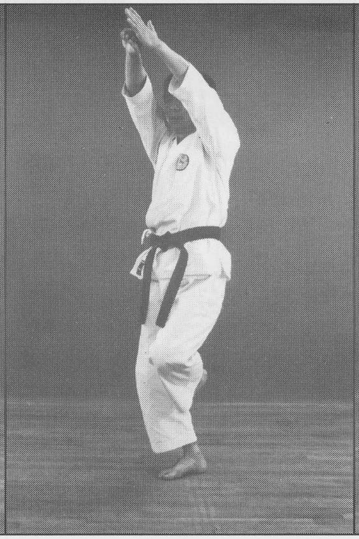
◆ 37－B ▷



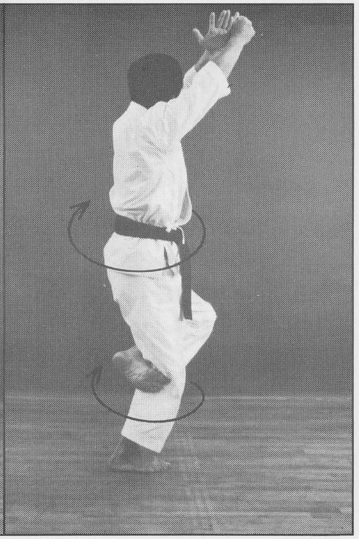
◇◇ ㉟ ▷▷

前屈立・添手腰構

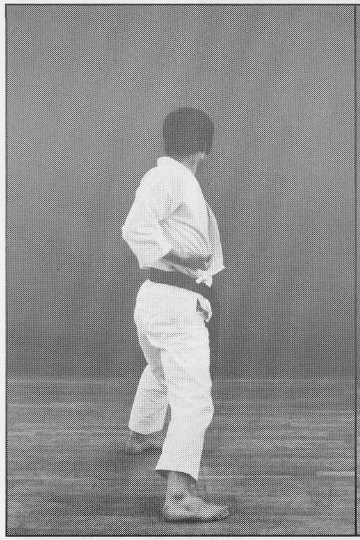
ZENKUTSU DACHI
SOETE KOSHI GAMAE



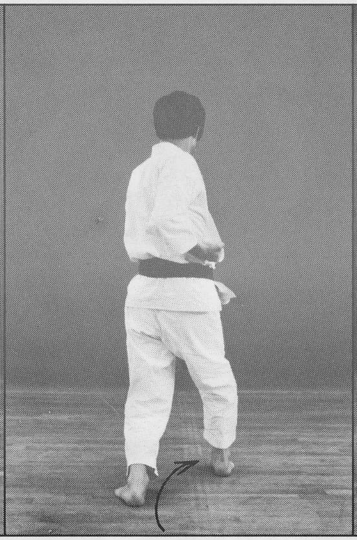
◇◇ 36－A ▷▷



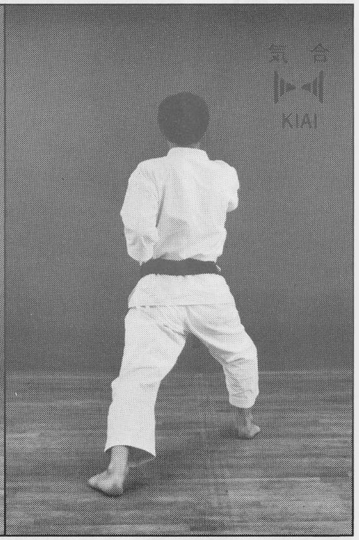
◇◇ 36－B ▷▷



◇ 37－C ▷



◇ 37－D ▷

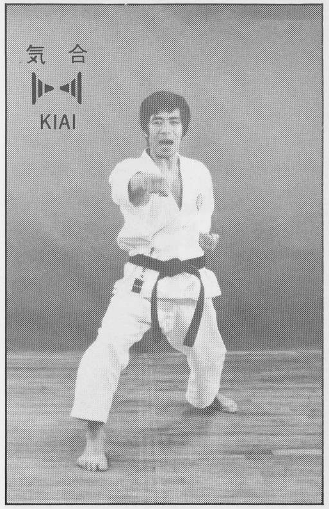


気 合
KIAI

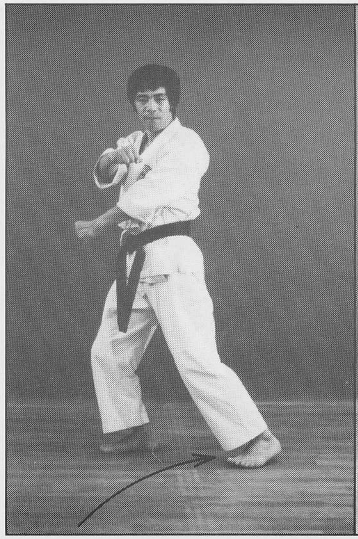
◆ ㊲ ◀

前屈立・中段追突

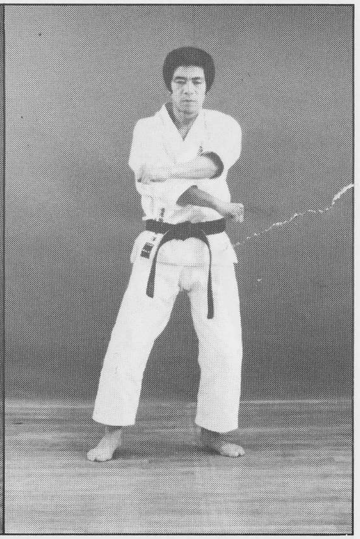
ZENKUTSU DACHI
CHŪDAN OI ZUKI



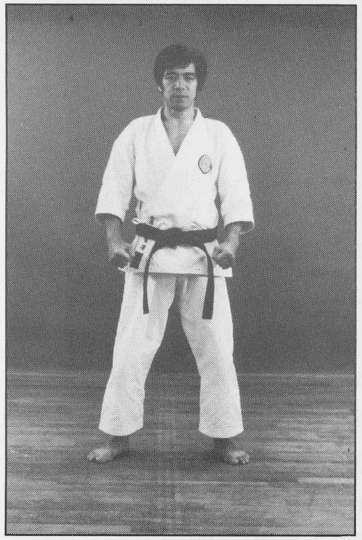
㊲



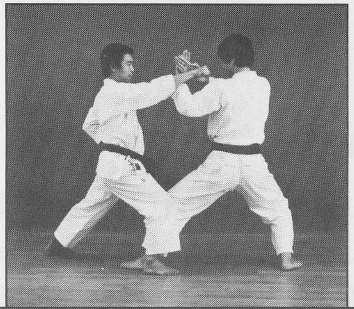
止め－A
YAME－A



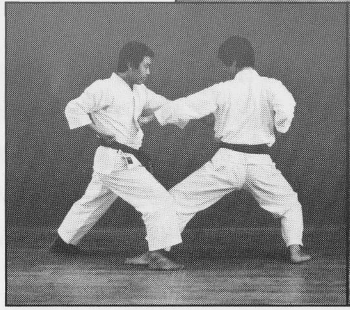
止め－B
YAME－B



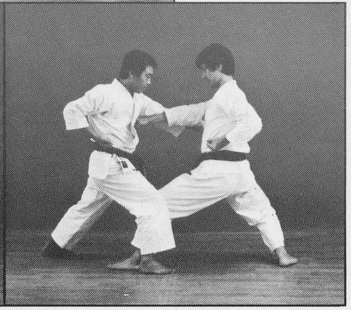
止　め
YAME



●追突　OI ZUKI
○併受　AWASE UKE

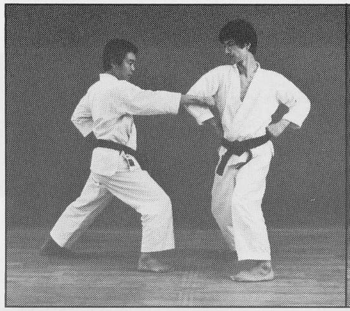


○中段突　CHŪDAN ZUKI



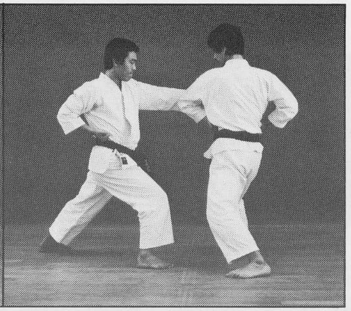
●逆　突　GYAKU ZUKI
○逆　突　GYAKU ZUKI

B－1



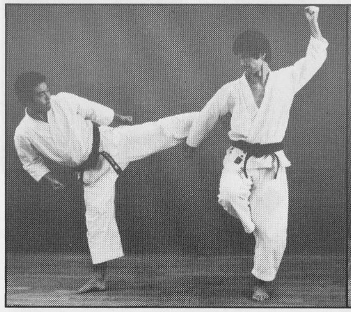
●追　突　OI ZUKI
○猿臂受　ENPI UKE

B－2



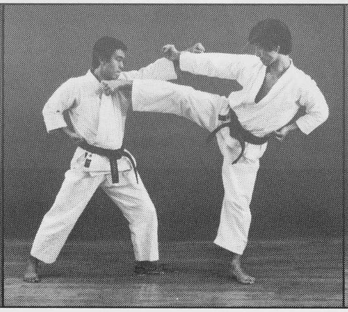
●逆　突　GYAKU ZUKI
○猿臂受　ENPI UKE

C－1



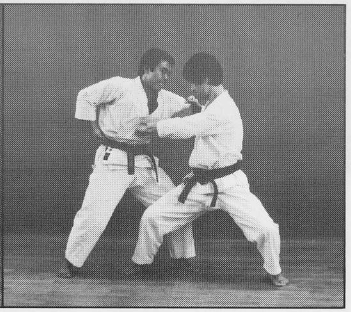
●蹴　込　KEKOMI
○下段払　GEDAN BARAI

C－2



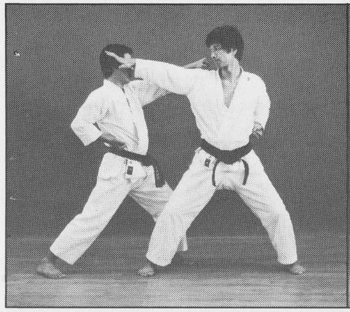
●順　突　JUN ZUKI
○横蹴上・同時裏拳
YOKO KEAGE
DŌJI URAKEN

C－3



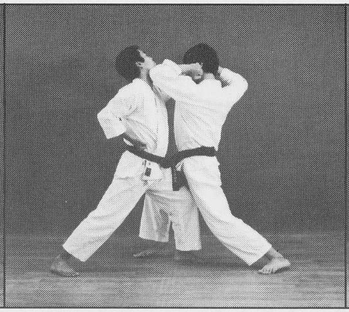
○中段突
CHŪDAN ZUKI

D－1



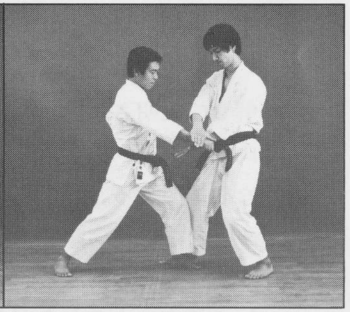
●追　突　OI ZUKI
○手刀打　SHUTŌ UCHI

D－2

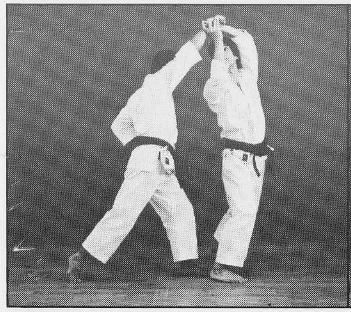


○手掴猿臂打
TE ZUKAMI ENPI UCHI

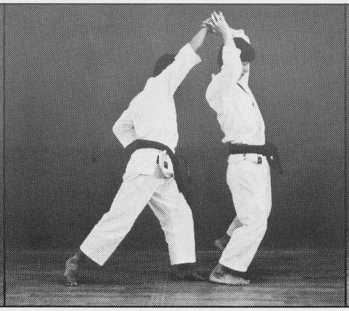
D－3



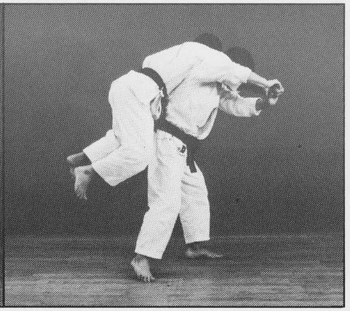
○手　抑
TE OSAE



D－4



D－5



D－6　○背負投　SEOI NAGE

鉄　騎(てっき)二段・三段

鉄騎とは、上巻で説明したように、富名腰義珍先生が唐手から空手と改名した時に、ナイファンチを鉄騎と名づけました。糸洲系の基本型として、平安と共に首里手の代表型となっており、その大きな特徴は、横一文字のみの動作しかない型である、ということです。

鉄騎初段は、非常に古くから首里に伝わったものであることはわかっていますが、作者等一切は不明で、何となく神秘な感じが秘められています。

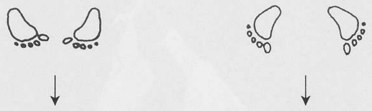
横一文字という技が、中国よりの渡来上の舟の上での技だとか、崖上での後がない場所の必殺技であるとか、馬上での技とか、種々の伝説がありますが、この二段・三段は、首里手の拳聖、糸洲安恒先生が、初段を参考に創作されたものです。

運足が横一文字で、攻防の技が単純なため、一見安易に見えますが、そうではなく、特に二・三段は難関な型といえます。三段は、初・二段の技法を集約して完成させた型と聞き及んでいます。

糸洲先生は、体育上の鍛練型として創作されたといわれます。足技がないこと、金的、目つぶし等の急所への攻撃をはぶいている点にご注目下さい。

富名腰義珍先生は、琉球拳法唐手の中で、ナイファンチ初段、二段、三段と図解して説明されていますが、初段はナイファンチ立としており（ナイファンチ立は両足を張り、尻を出し、胸を張り、両脚の外側より中の方へ力を締めこむような心持である、との注意あり）、二・三段の方は、八字立の開脚部となっています。なお、松濤館では現在、初・二・三段とも騎馬立をとっております。

少なくとも初段と、二・三段とは技の考え方も変えているように思われ、今後の研究によるものが多々あります。



【琉球拳法時代の立ち方】

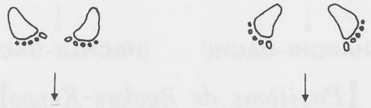
TEKKI NIDAN-SANDAN

FUNAKOSHI changed the name of NAIHANCHI for TEKKI. With HEIAN, it is the most representative of the basic KATA in SHURI-TE influenced by ITOSU. We definitely know that TEKKI SHODAN was practiced in SHURI since ancient times without knowing its creator. Many theories exist to substantiate the meaning of a horizontal line used in fighting. According to the Chinese martial arts it was meant to fight in a boat or with the back against a wall or a cliff, thus leaving no alternative to back up.

TEKKI NIDAN and SANDAN were created by master ITOSU from SHURI-TE using TEKKI SHODAN as model. At first sight the techniques seem easy, however in NIDAN and SANDAN they are particularly difficult and should be studied from NIDAN level.

Sensei ITOSU created these KATA for gym training eliminating the dangerous techniques. FUNAKOSHI mentions it is practiced in NAIHANCHI DACHI (feet pointing outwards) and concentrating the power of the legs inwards and in HACHI-JI-DACHI for TEKKI SANDAN.

Actually they are performed in KIBADACHI.



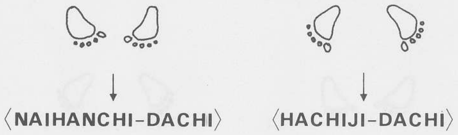
【*Positions of Ryukyu-Kenpo*】

TEKKI NIDAN-SANDAN

FUNAKOSHI changea le nom de NAIHANCHI pour TEKKI. Avec HEIAN, c'est le KATA de base le plus représentatif du SHURI-TE influencé par ITOSU.

Il est certain que TEKKI SHODAN était pratiqué depuis les temps anciens, mais le nom du créateur n'était pas connu. Plusieurs théories existent pour expliquer l'emploi d'une ligne horizontale pour le combat. Selon les arts martiaux chinois, il était utilisé pour combattre sur une barque ou de dos contre un mur ou un précipice sans auncune possibilité de reculer. TEKKI NIDAN et SANDAN sont des créations du maître ITOSU du SHURITE qui se servit de TEKKI SHODAN comme modèle. De prime abord, les techniques ont l'air simple, toutefois dans NIDAN et SANDAN les techniques sont particulièrement difficiles, l'étude de ces KATA est conseillée à partir du deuxième dan. Maître ITOSU créa ces KATA pour la pratique dans un gymnase éliminant les techniques dangereuses. FUNAKOSHI décrit la position NAIHANCHI (les pieds pointent vers l'extérieur en concentrant la force des jambes vers l'intérieur et en HACHIJI-DACHI pour TEKKI SANDAN.

Ces KATA s'exécutent maintenant en KIBA-DACHI.



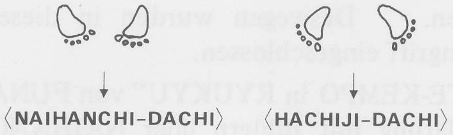
【*Positions de Ryukyu-Kenpo*】

TEKKI NIDAN, SANDAN

FUNAKOSHI cambió el nombre de NAIHANCHI por TEKKI. Junto con HEIAN, es la más representativa de las KATAS básicas del SHURI-TE, influenciadas por ITOSU.

Se sabe con certeza que TEKKI SHODAN se practicaba en SHURI desde tiempos antiguos, pero no quién fue su creador. Existen varias teorías sobre la explicación del propósito de una línea horizontal para el combate; según las artes marciales chinas, sirve para el combate sobre barcas o de espaldas a un precipicio, un muro, etc., es decir, sin salida hacia atrás. TEKKI NIDAN y SANDAN son creación del maestro ITOSU del SHURI-TE, tomando SHODAN como patrón. En apariencia, las técnicas realizadas son sencillas; sin embargo, Nidan y Sandan son especialment difíciles, soliendo practicarse desde segundo dan.

Sensei ITOSU debió concebirlas para el entrenamiento en gimnasio, pues no hay técnicas peligrosas. FUNAKOSHI escribe que se practica en HAIHANCHI-DACHI (los pies hacia el exterior) haciendo fuerza en las piernas hacia el interior y en HACHIJI-DACHI para TEKKI SANDAN. Actualmente se realiza en KIBA-DACHI.



【*Posiciones del Ryukyu-Kenpo*】

TEKKI NIDAN-SANDAN

Wie es bereits im ersten Band erklärt ist, hat FUNAKOSHI Sensei die als NAIHANCHI bekannte KATA "TEKKI" benannt, als er die Schriftzeichen KARATE, "chinesische Hand", durch "leere Hand" ersetzt hat. Als gründliche KATA von ITOSU, ähnlich wie HEIAN, repräsentiert sie SHURI-TE. Charakteristisch für sie ist ihr ENBUSEN: alle Bewegungen werden nur seitengerade vollzogen.

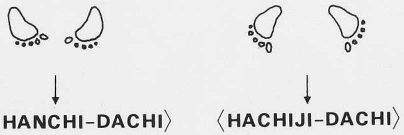
TEKKI SHODAN wird seit alten zeiten in SHURI geübt, aber niemand weiß Nähres über ihre Herkunft, weshalb man sie für mysteriös hält.

Es gibt mehrere Sagen über YOKO-ICHIMONJI, eine Technik der geradlinigen Seitenbewegung: es sei eine Technik auf dem Pferd, auf dem Boot oder auf der Klippe, wo man keinen Ausweg findet. TEKKI NIDAN und SANDAN wurden von ITOSU Sensei, der Heiligen Faust der SHURI-TE, auf der Grundlage von SHODAN ausgedacht.

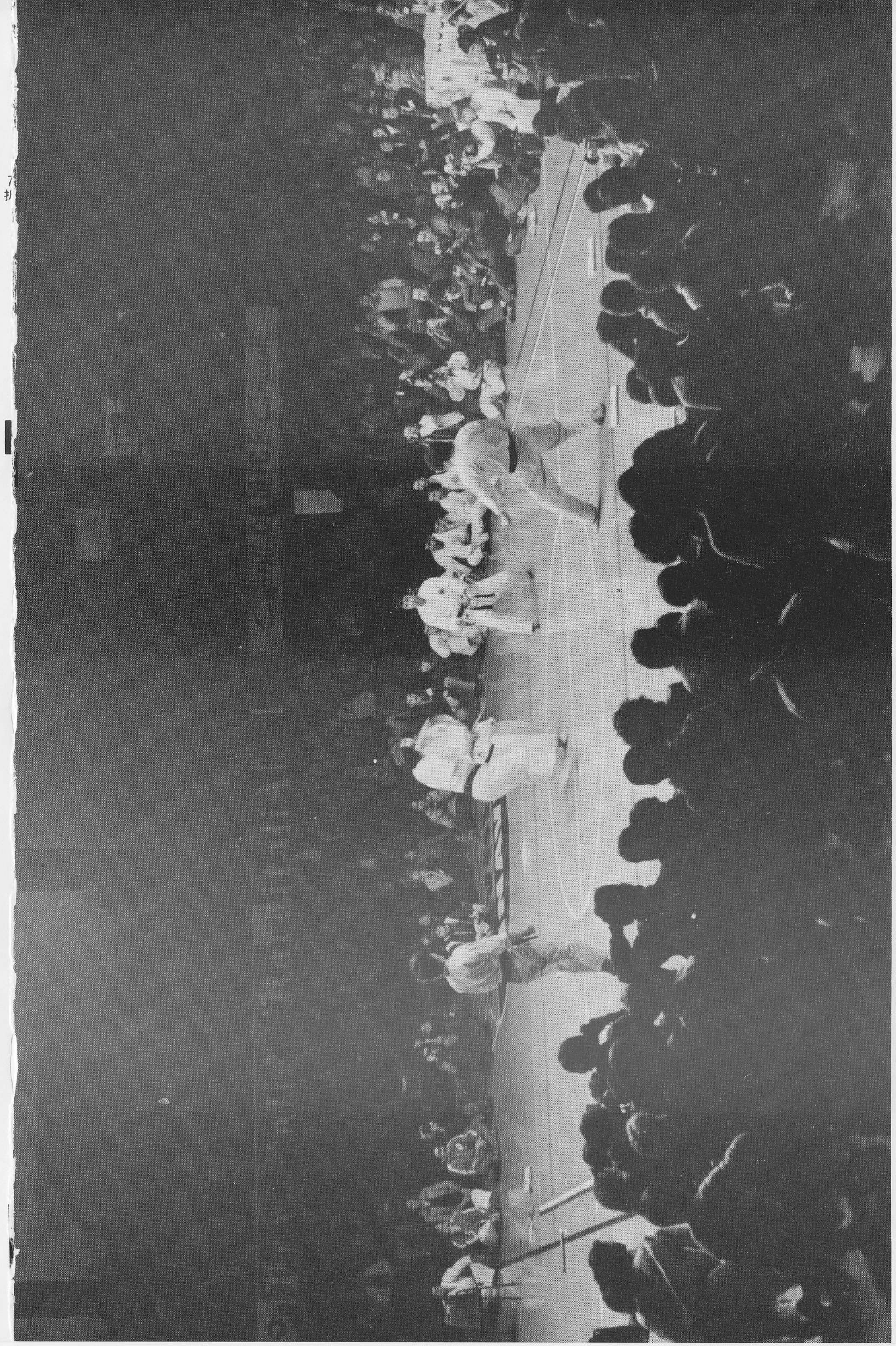
Wegen der einfachen Angriffs–, und Verteidigungstechniken scheint sie eine leichte KATA zu sein. Aber NIDAN und SANDAN sind besonders schwierig zu beherrschen.

ITOSU Sensei soll diese KATA als ein gymnastisches Training gegründet haben. Deswegen wurden in dieser KATA kein gefährlicher Angriff eingeschlossen.

Im "KARATE-KEMPO in RYUKYU" von FUNAKOSHI Sensei steht eine Erklärung mit Bildern über NAIHANCHI SHODAN, NIDAN und SANDAN. NIDAN und SANDAN übe man mit offenem HACHINOJI-DACHI, während SHODAN mit NAIHANCHI-DACHI geübt werde. (Bei NAIHANCHI-DACHI soll man darauf achten, die beiden Beine ausstreckend das Gesäß hinauszustrecken und sich zu brüsten und die Kraft in Beinen von außen nach innen zu ziehen.)



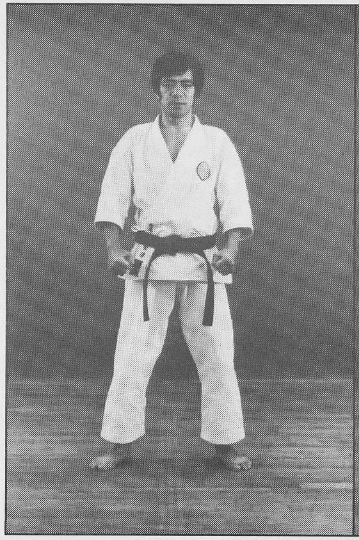
【*Fußstellung des* Ryukyu-Kenpo】



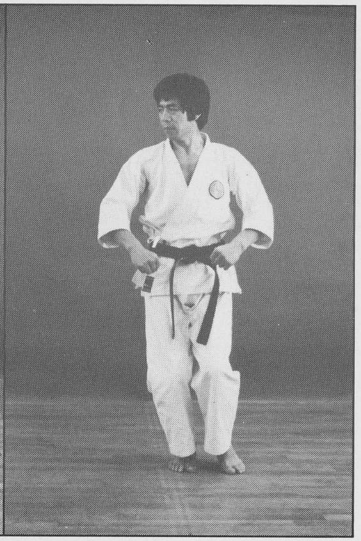
Italy

鉄騎弐段
TEKKI NIDAN

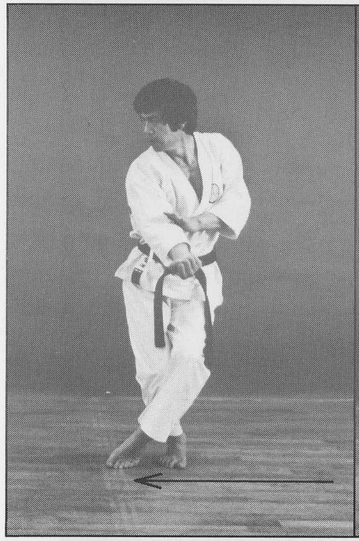
演 武 線
ENBUSEN



用 意
YŌI



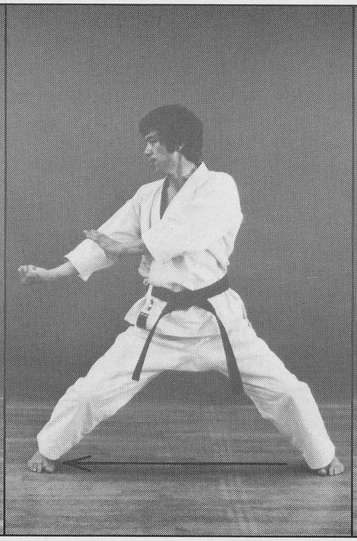
◇ 1 — A ▷



◆ ③ ◀

交叉立・下段外腕受

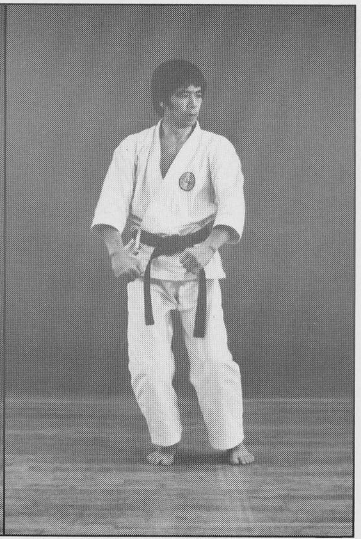
KŌSA DACHI
GEDAN SOTO UDE UKE



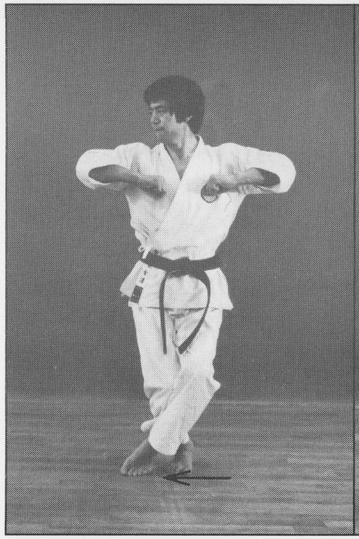
◆ ④ ◀

騎馬立・側面添手下段内腕受

KIBA DACHI
SOKUMEN SOETE GEDAN
UCHI UDE UKE



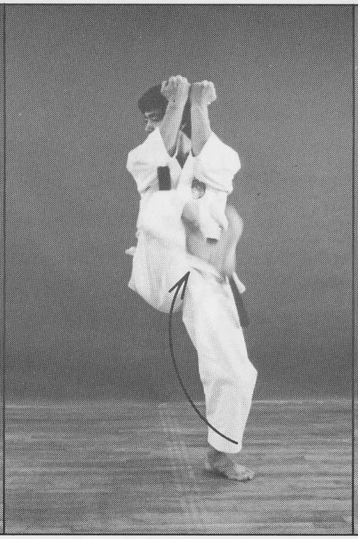
◇◇ 5 — A ▷



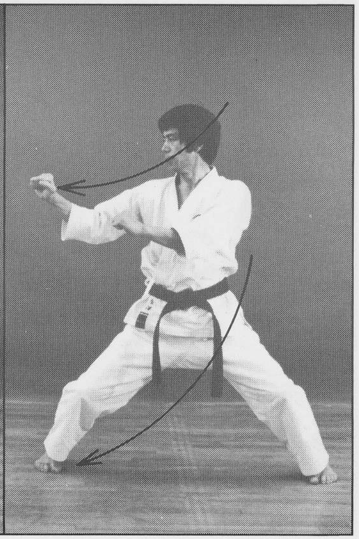
◇◇ ① ◈

交叉立・両肘払上

KŌSA DACHI
RYO HIJI HARAI AGE



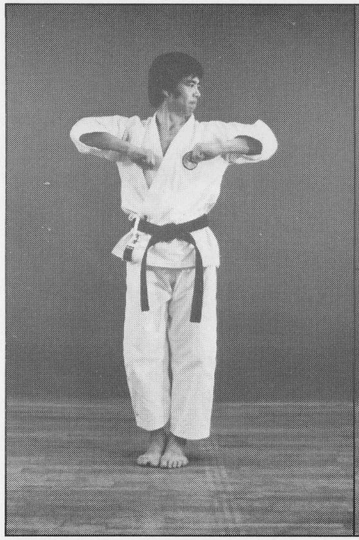
◇ 2 — A ▷



◆ ② ◀

騎馬立・側面受同時踏込

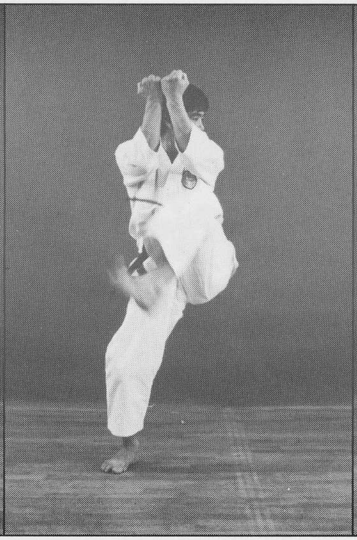
KIBA DACHI
SOKUMEN UKE DŌJI FUMIKOMI



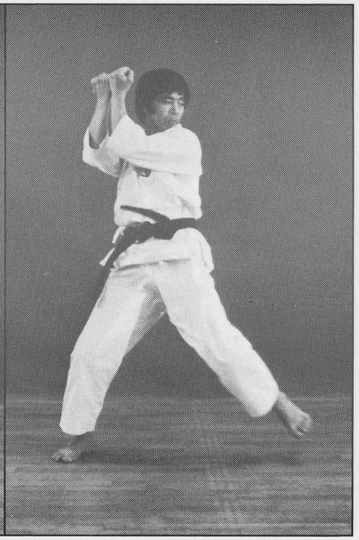
◇◇ ⑤ ◈

閉足立・両肘払上

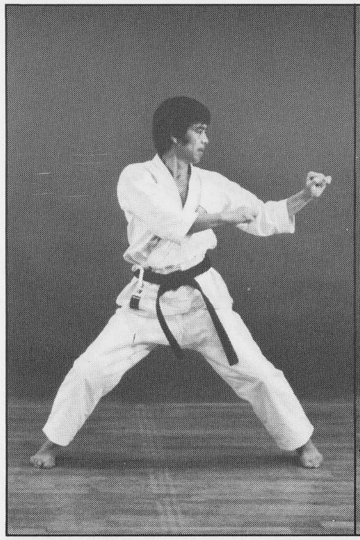
HEISOKU DACHI
RYO HIJI HARAI AGE



◇ 6 — A ▷



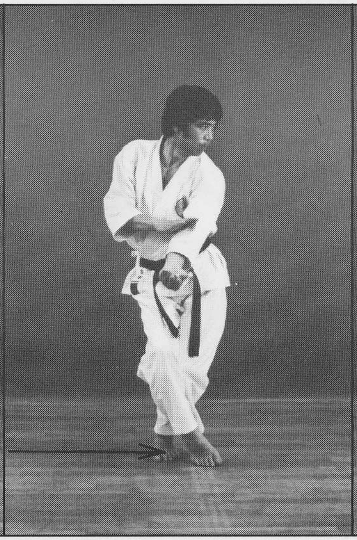
◇ 6 — B ▷



◆ ⑥ ◀

騎馬立・側面受同時踏込

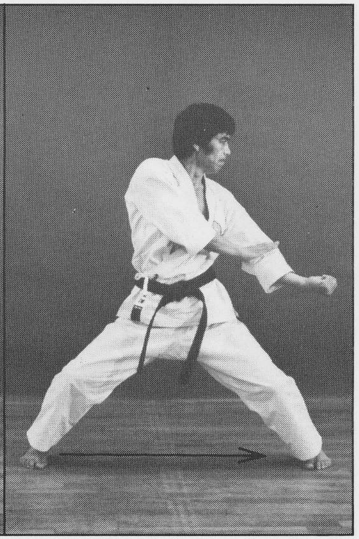
KIBA DACHI
SOKUMEN UKE DŌJI FUMIKOMI



◆ ⑦ ◀

交叉立・下段外腕受

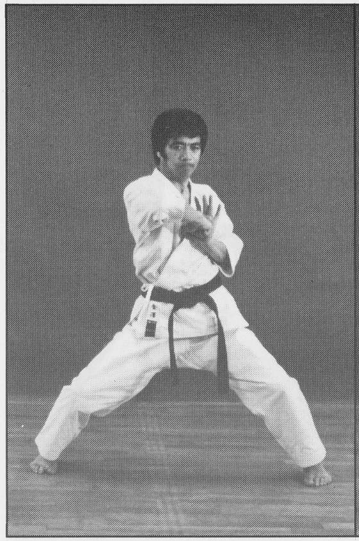
KŌSA DACHI
GEDAN SOTO UDE UKE



◆ ⑧ ◀

騎馬立・側面添手下段内腕受

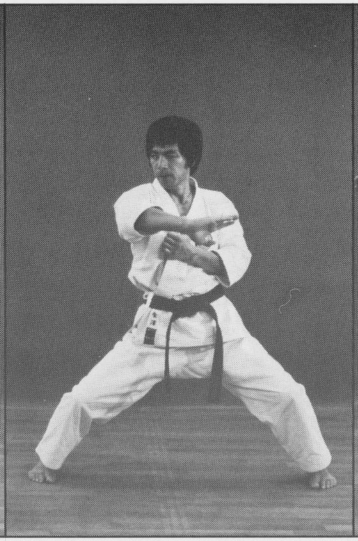
KIBA DACHI
SOKUMEN SOETE GEDAN
UCHI UDE UKE



◆ ⑪ ◀

騎馬立・添手前猿臂同時踏込

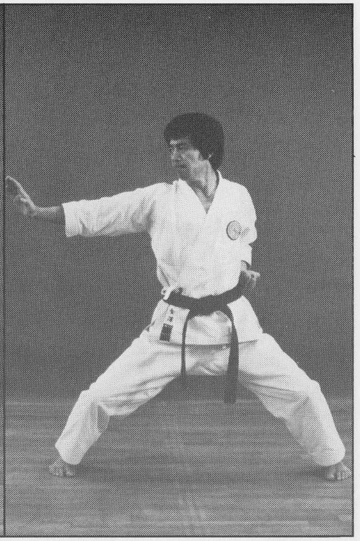
KIBA DACHI
SOETE MAE ENPI
DŌJI FUMIKOMI



✧ 12－A ▷

騎馬立

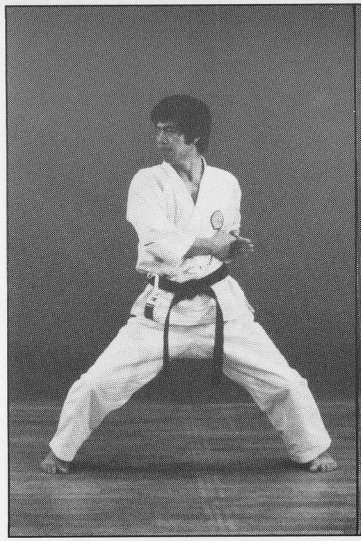
KIBA DACHI



✧✧ ⑫ ▷◈

騎馬立・側面縦手刀受

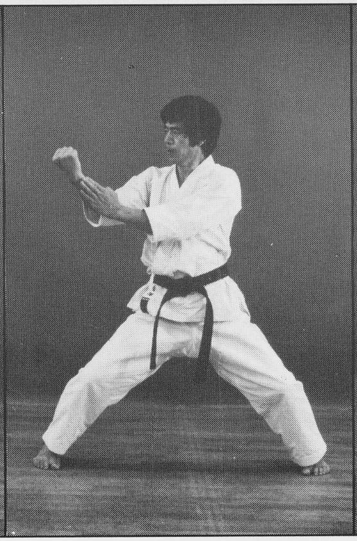
KIBA DACHI
SOKUMEN TATE SHUTŌ UKE



✧ ⑨ ◈

騎馬立・添手腰構

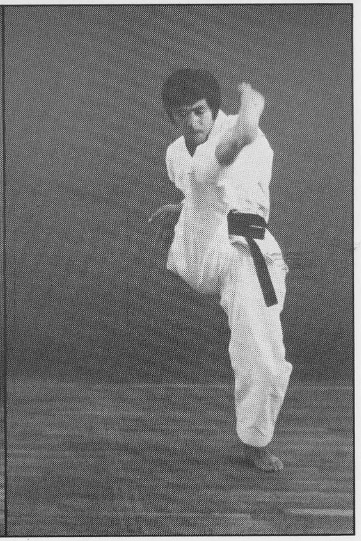
KIBA DACHI
SOETE KŌSHI GAMAE



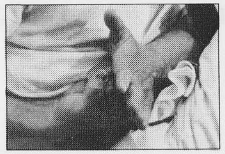
◆ ⑩ ◀

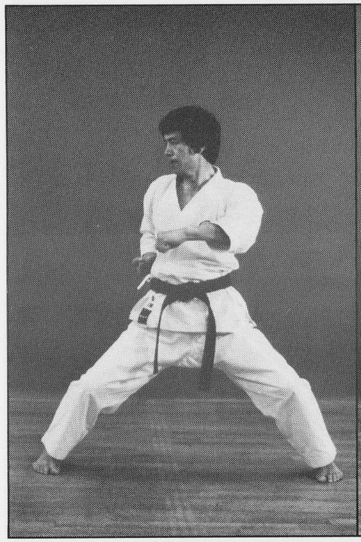
騎馬立・添手側面受

KIBA DACHI
SOETE SOKUMEN UKE



✧ 11－A ◈

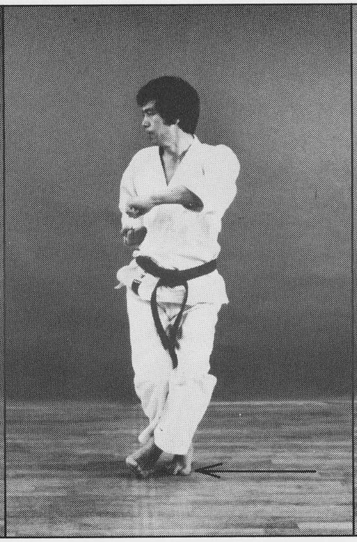




◆ ⑬ ◀

騎馬立・左鉤突

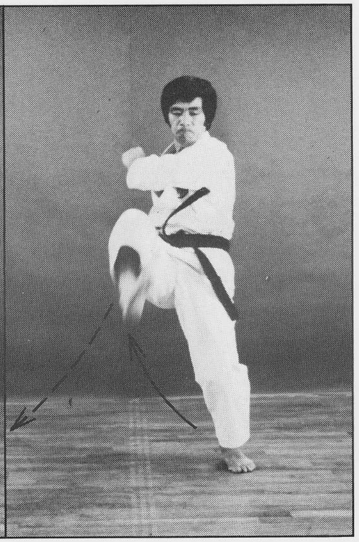
KIBA DACHI
HIDARI KAGI ZUKI



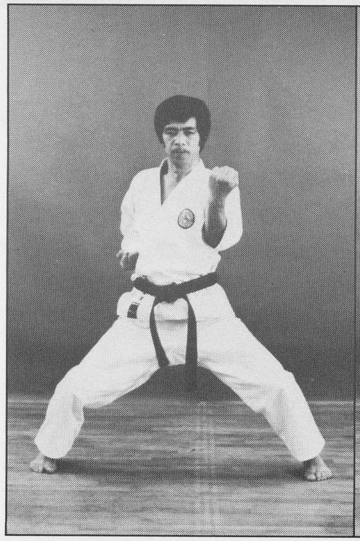
✧✧ ⑭ ▷▷

横差足

YOKO SASHI ASHI



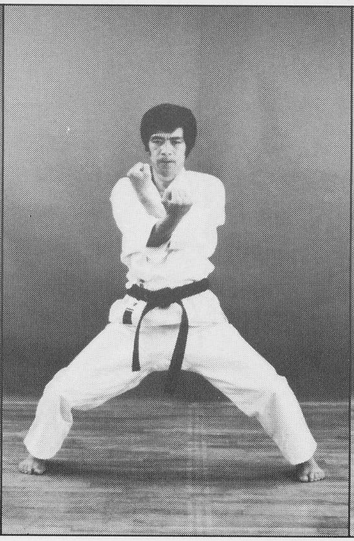
✧ 15－A ▷



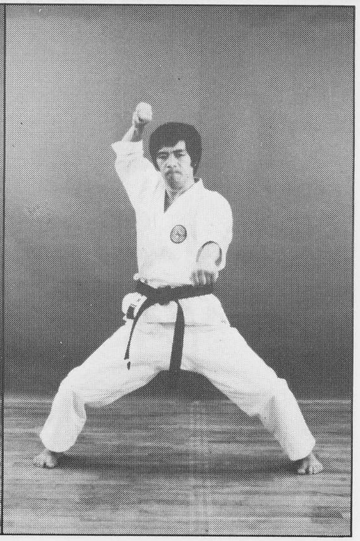
◆ ⑮ ◀

騎馬立・左内受同時踏込

KIBA DACHI
HIDARI UCHI UKE
DŌJI FUMIKOMI



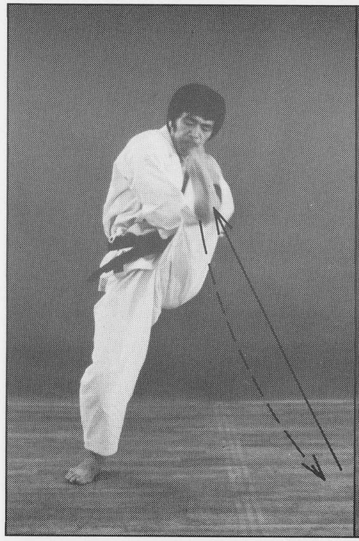
◇ 16－A ▷



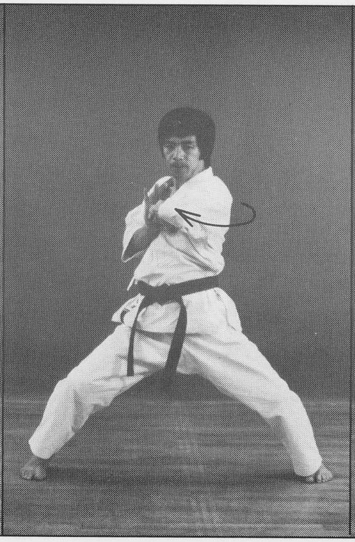
◆ 16－B ◀

騎馬立・右上段流受

KIBA DACHI
MIGI JŌDAN NAGASHI UKE



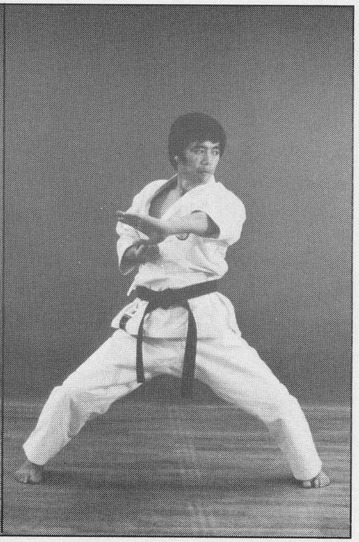
◇ 19－A ◈



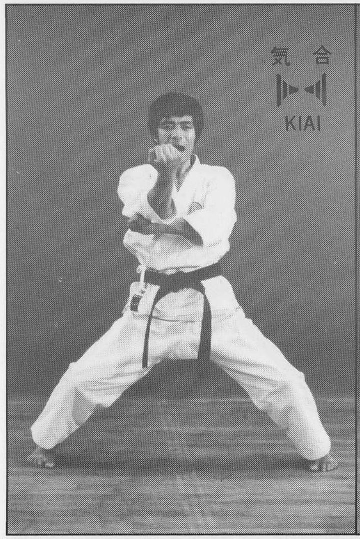
◆ ⑲ ◀

騎馬立・添手前猿臂同時踏込

KIBA DACHI
SOETE MAE ENPI
DŌJI FUMIKOMI



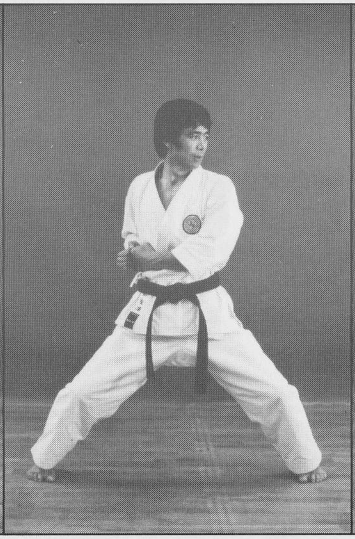
◇ 20－A ▷



◆ ⑯ ◀

騎馬立・右上段裏突

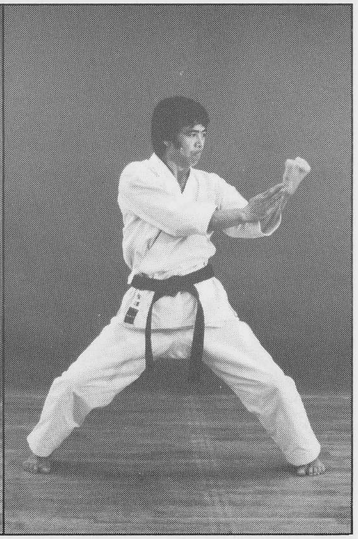
KIBA DACHI
MIGI JŌDAN URA ZUKI



◇ ⑰ ◈

騎馬立・添手腰構

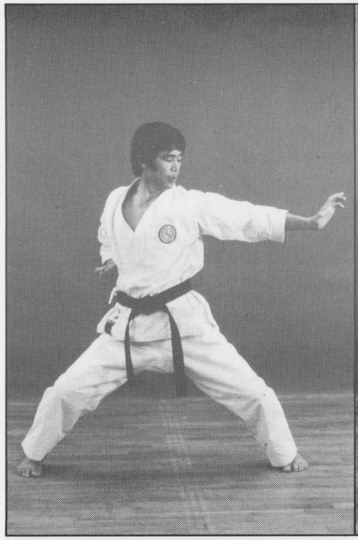
KIBA DACHI
SOETE KOSHI GAMAE



◆ ⑱ ◀

騎馬立・添手側面受

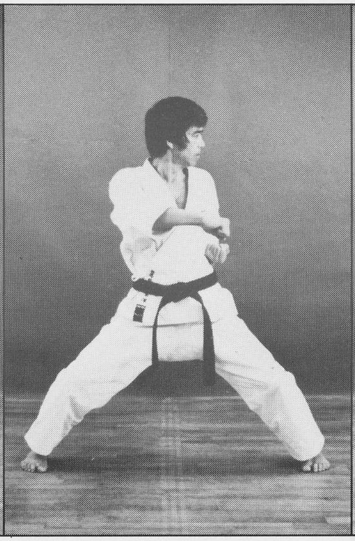
KIBA DACHI
SOETE SOKUMEN UKE



◇◇ ⑳ ▷◈

騎馬立・側面縦手刀受

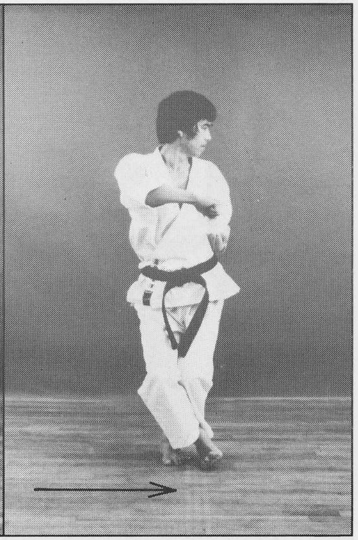
KIBA DACHI
SOKUMEN TATE SHUTŌ UKE



◆ ㉑ ◀

騎馬立・右鉤突

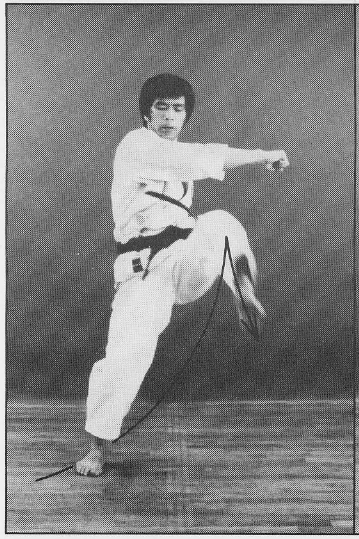
KIBA DACHI
MIGI KAGI ZUKI



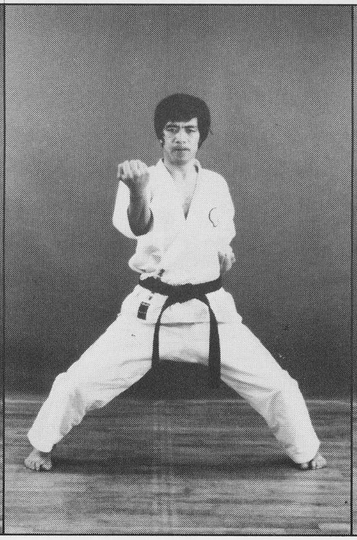
◇◇ ㉒ ▷▷

横差足

YOKO SASHI ASHI



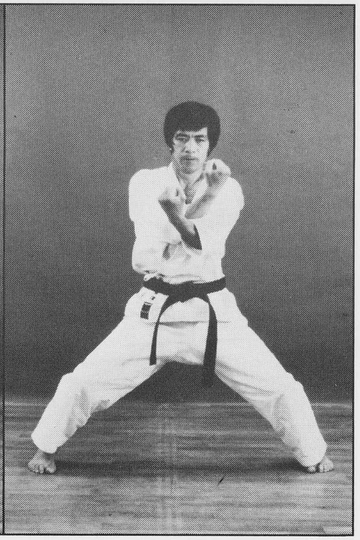
◇ 23−A ◈



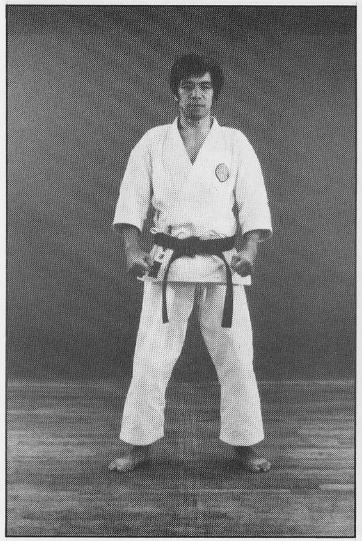
◆ ㉓ ◀

騎馬立・右内受同時踏込

KIBA DACHI
MIGI UCHI UKE
DŌJI FUMIKOMI



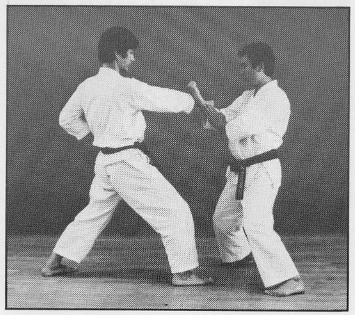
◇ 24−A ▷



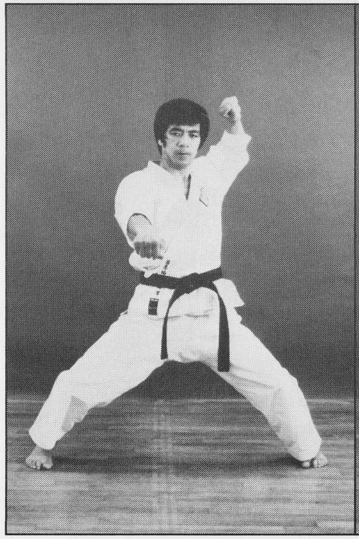
止 め

YAME

A−1



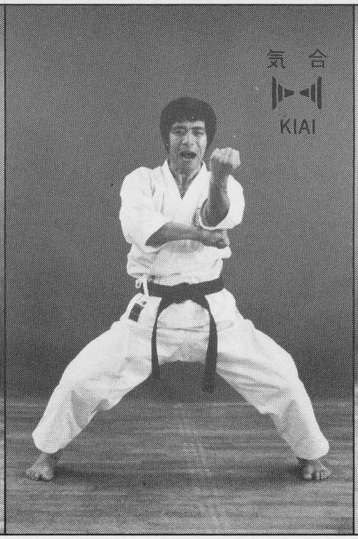
●追 突
OI ZUKI
○内 受
UCHI UKE



◆ 24−B ◀

騎馬立・左上段流受

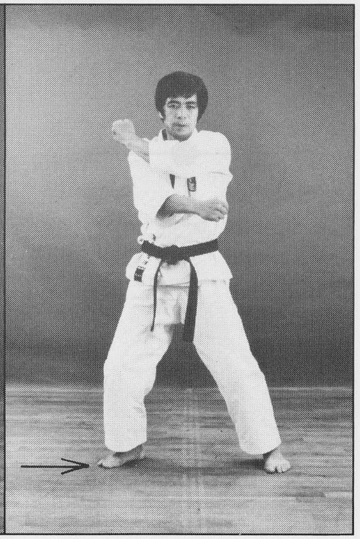
KIBA DACHI
HIDARI JŌDAN NAGASHI UKE



◆ ㉔ ◀

騎馬立・左上段裏突

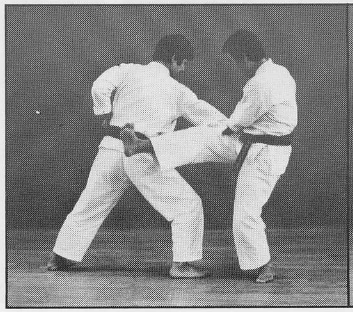
KIBA DACHI
HIDARI JŌDAN URA ZUKI



止め−A

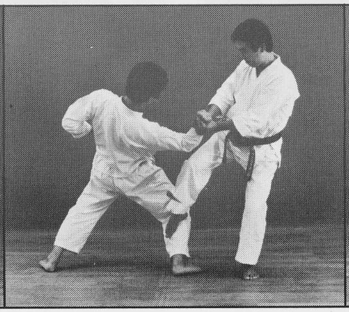
YAME−A

A−2



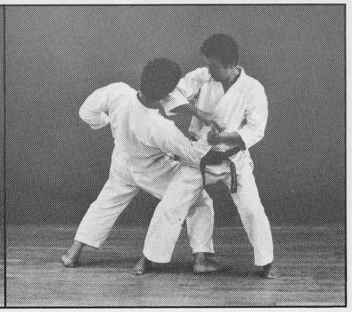
○手 掴
TE ZUKAMI

A−3



○蹴 込
KEKOMI

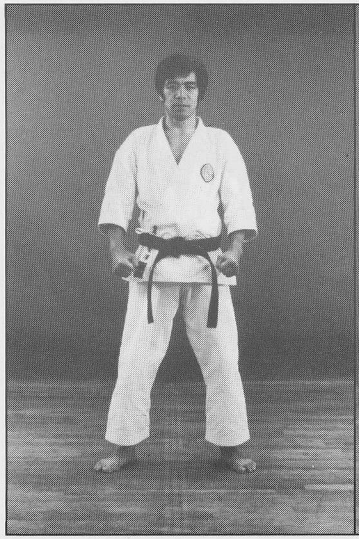
A−4



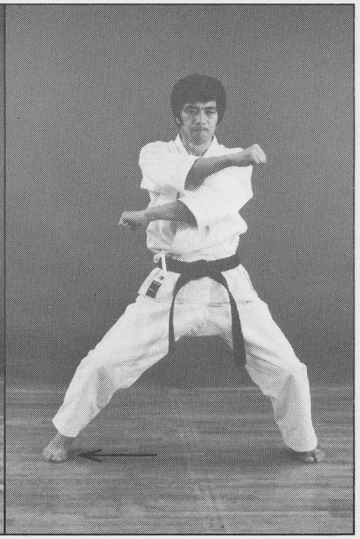
○猿臂打
ENPI UCHI

鉄騎三段
TEKKI SANDAN

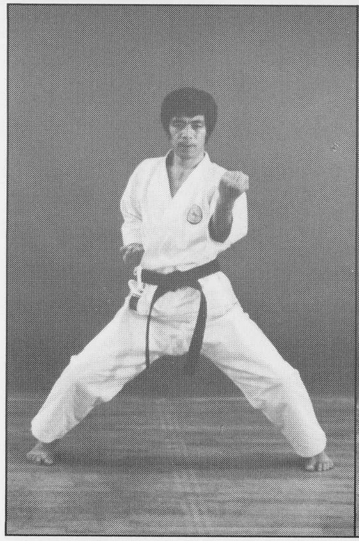
演 武 線
ENBUSEN



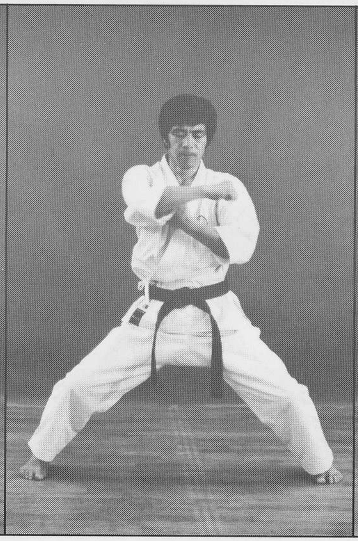
用 意
YŌI



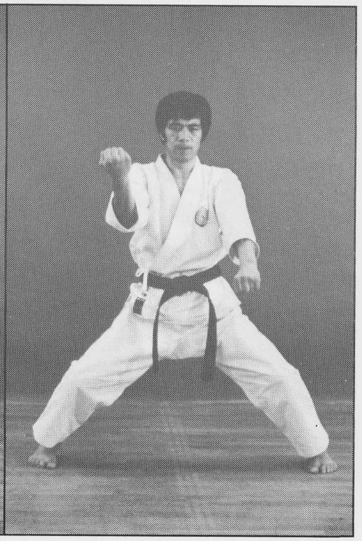
◇ 1 — A ▷



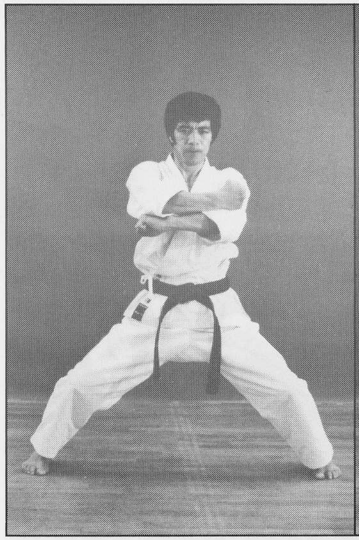
◆ ① ◀
騎馬立・左中段内受
KIBA DACHI
HIDARI CHŪDAN UCHI UKE



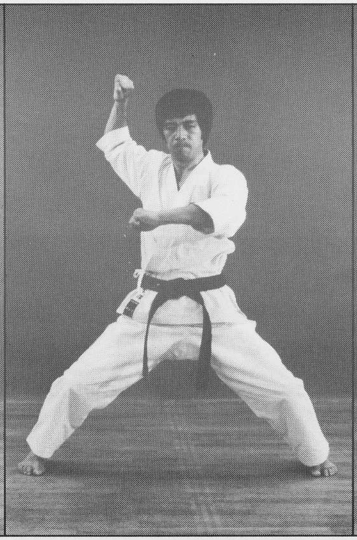
◇ 2 — A ▷



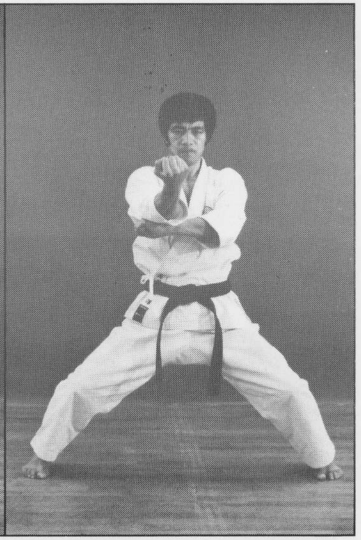
◆ ② ◀
交叉受
KŌSA UKE



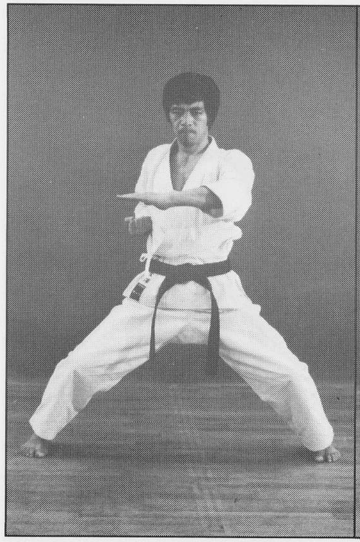
◆ ③ ◀
横腕挟
YOKO UDE HASAMI



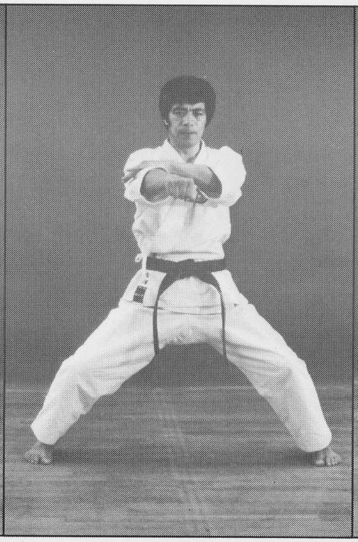
◇ ④ ◀
右上段流受・左水流の構
MIGI JŌDAN NAGASHI UKE
HIDARI MIZUNAGARE NO
KAMAE



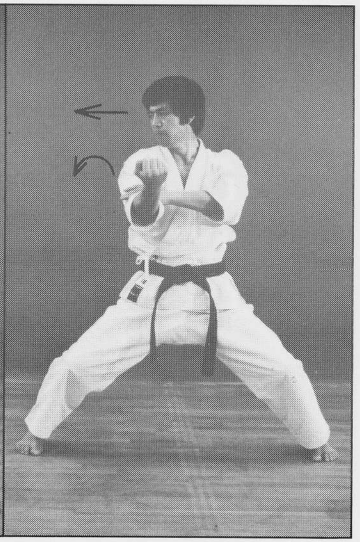
◆ ⑤ ◀
右上段裏突
MIGI JŌDAN URA ZUKI



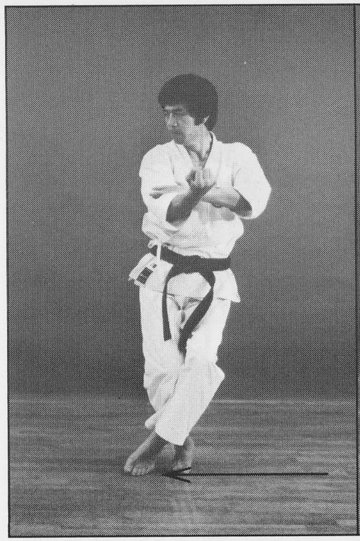
◇ ⑥ ▷
流水の構
RYŪSUI NO KAMAE



◆ ⑦ ◀
添掌中段突
SOESHŌ CHŪDAN ZUKI



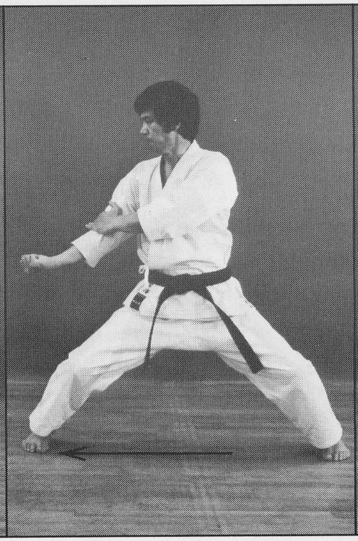
◆ ⑧ ◀
添掌返腕
SOESHŌ KAESHI UDE



◇◇ 9—A ▷▷

交叉立・横差足

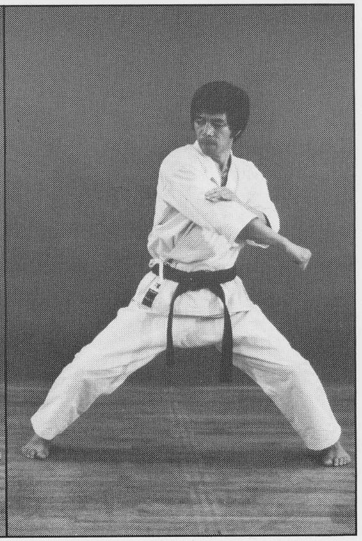
KŌSA DACHI
YOKO SASHI ASHI



◆ ⑨ ◀

右側面下段内腕受

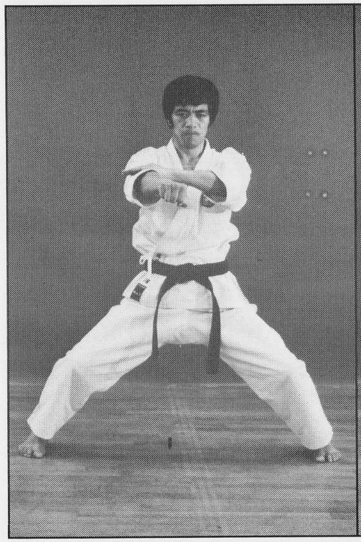
MIGI SOKUMEN GEDAN UCHI
UDE UKE



◇ 10—A ◈

外し手

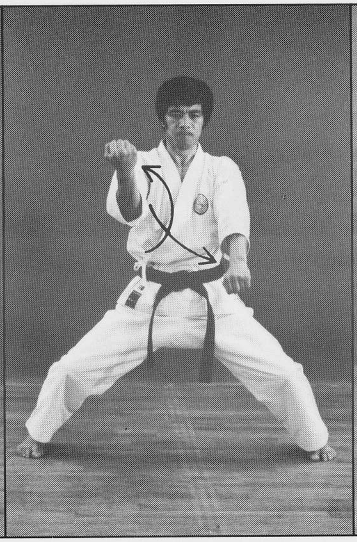
HAZUSHITE



◆ ⑫ ◀

添掌右中段突

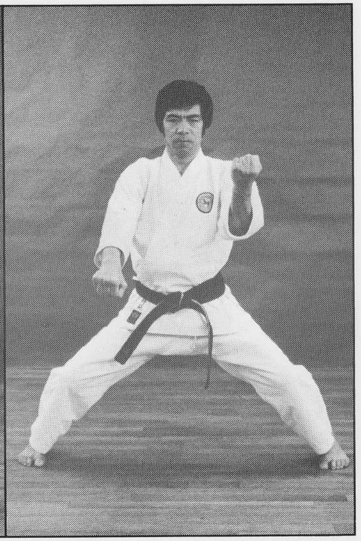
SOESHŌ MIGI CHŪDAN ZUKI



◆ ⑬ ◀

交叉受

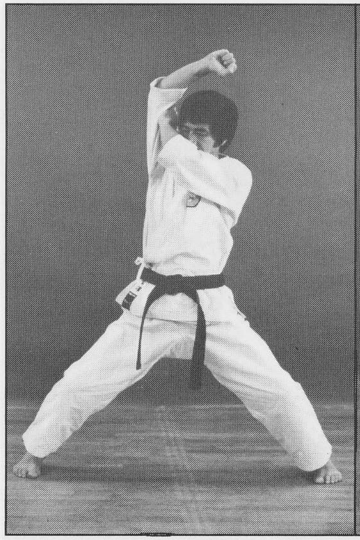
KŌSA UKE



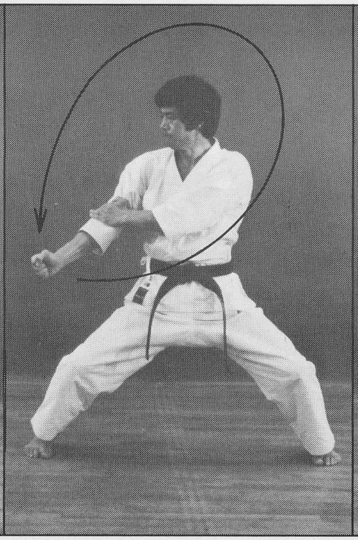
◆ ⑭ ◀

交叉受

KŌSA UKE



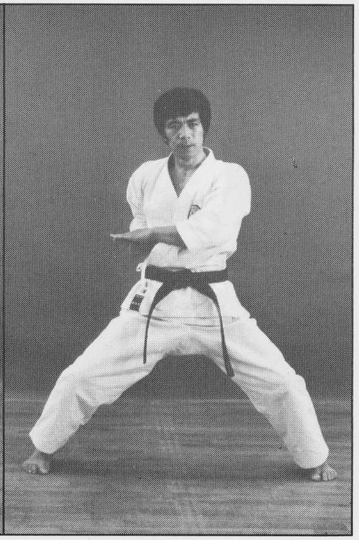
◇ 10—B ▷



◆ ⑩ ◀

右側面鉄槌落打

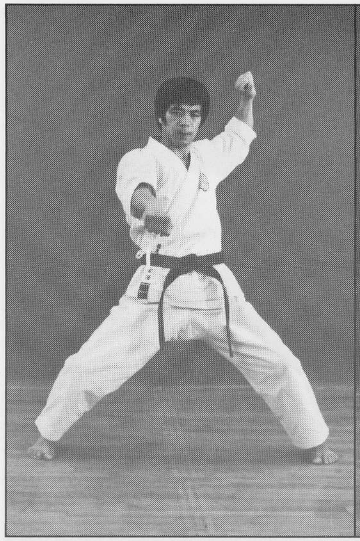
MIGI SOKUMEN TETTSUI
OTOSHI UCHI



◇ ⑪ ▷

添掌引手

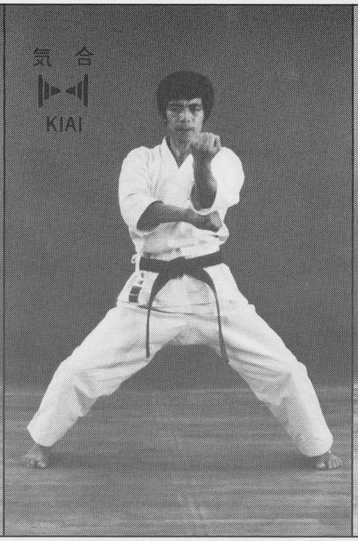
SOESHŌ HIKITE



◇ 15—A ◀

左上段流受・右下段突

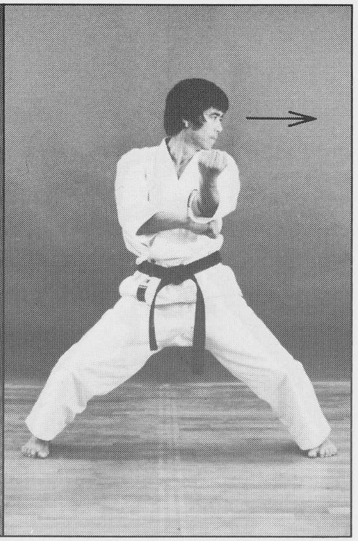
HIDARI JŌDAN NAGASHI UKE
MIGI GEDAN ZUKI



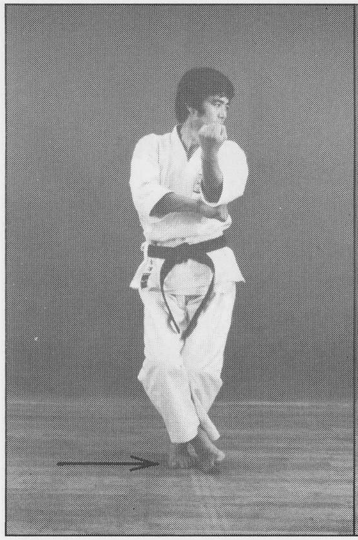
◆ ⑮ ◀

左上段裏突

HIDARI JŌDAN
URA ZUKI



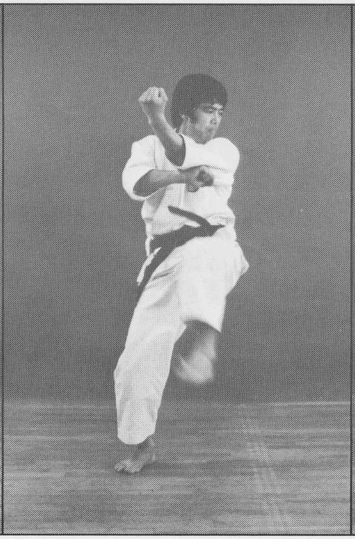
◇ 16—A ▷



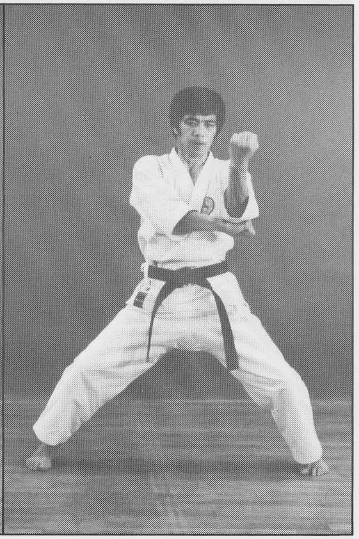
◇◇ ⑯ ▷▷

交叉立・横差足

KŌSA DACHI
YOKO SASHI ASHI



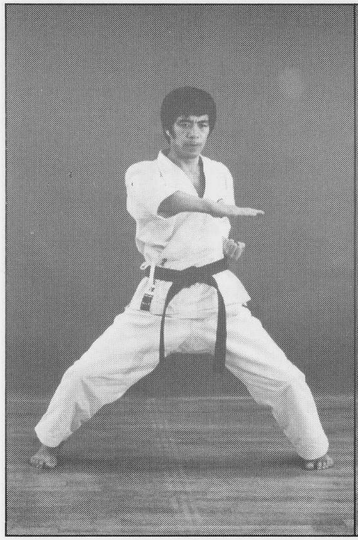
◇ 17—A ▷



◆ ⑰ ◀

添手裏拳構同時踏込

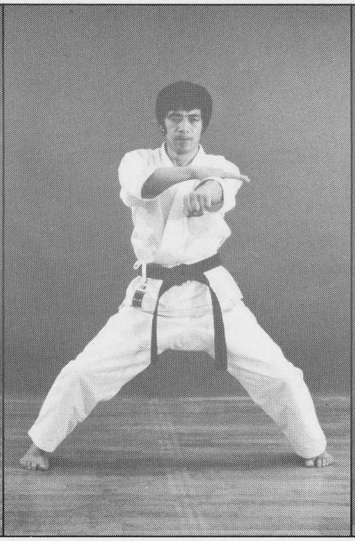
SOETE URAKEN GAMAE
DŌJI FUMIKOMI



◇ ⑳ ▷

流水の構

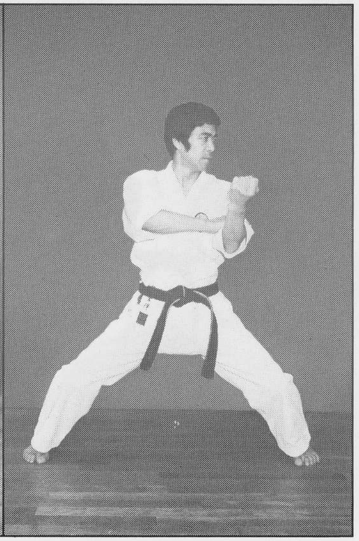
RYUSUI NO KAMAE



◆ ㉑ ◀

添掌左中段突

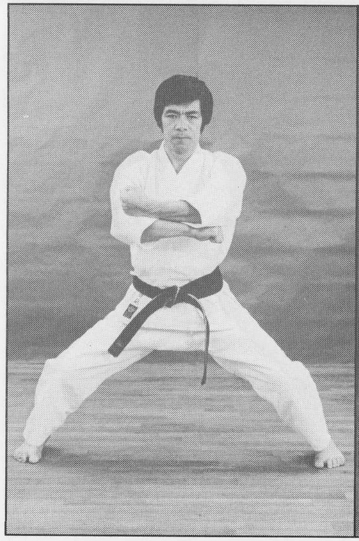
SOESHŌ HIDARI CHŪDAN ZUKI



◆ ㉒ ◀

添掌返腕

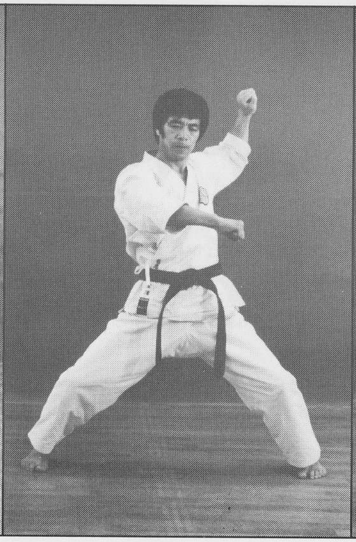
SOESHŌ KAESHI UDE



◆ ⑱ ◀

横 腕 挟

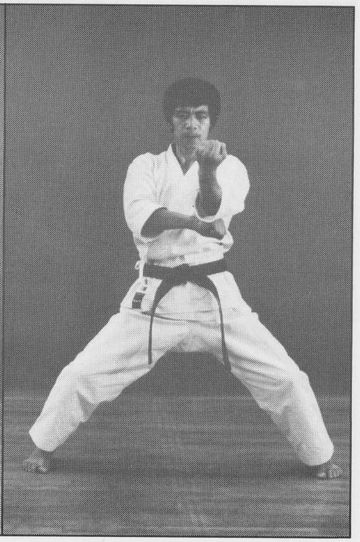
YOKO UDE HASAMI



◇ 19—A ◀

左上段流受・右水流の構

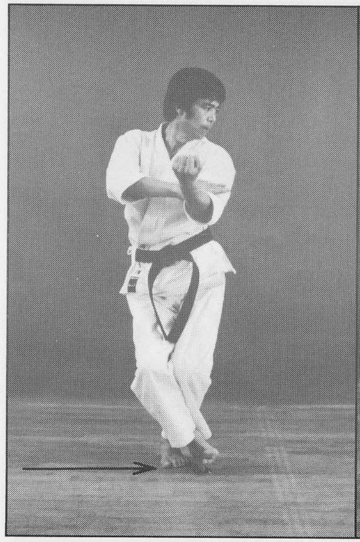
HIDARI JŌDAN NAGASHI UKE
MIGI MIZUNAGARE NO KAMAE



◆ ⑲ ◀

左上段裏突

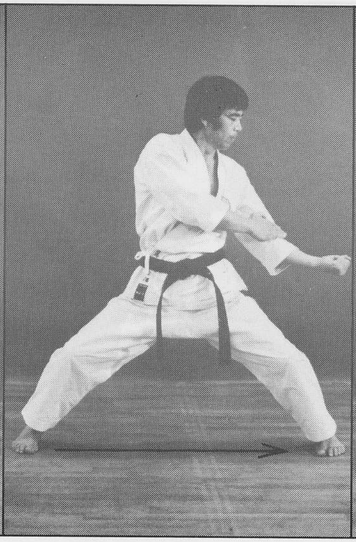
HIDARI JŌDAN URA ZUKI



◇◇ ㉓ ▷▷

横 差 足

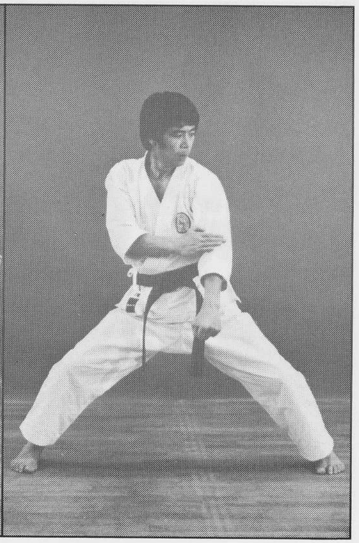
YOKO SASHI ASHI



◆ ㉔ ◀

側面下段内左腕受

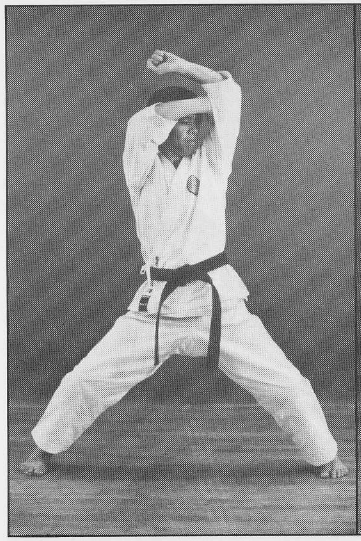
SOKUMEN GEDAN UCHI
HIDARI UDE UKE



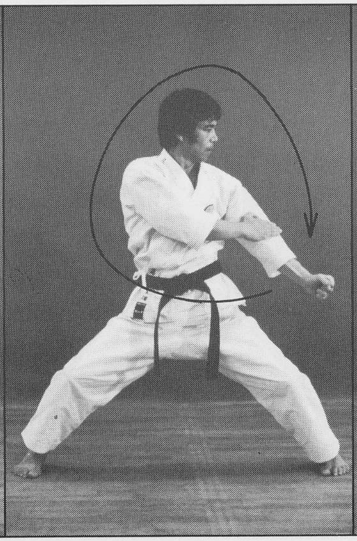
◇ 25—A ◈

外 し 手

HAZUSHITE



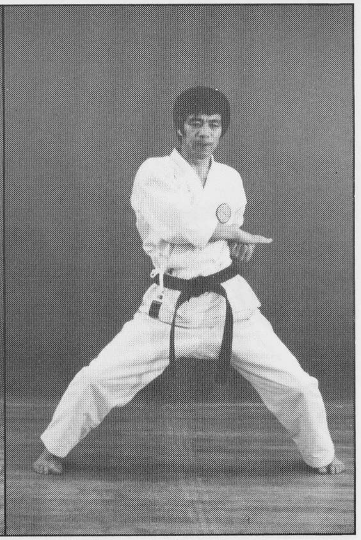
◇ 25－B ▷



◆ ㉕ ◀

左側面鉄槌落打

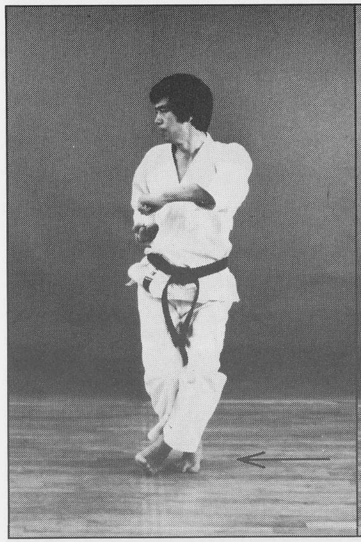
HIDARI SOKUMEN TETTSUI
OTOSHI UCHI



◇ ㉖ ▷

添掌引手

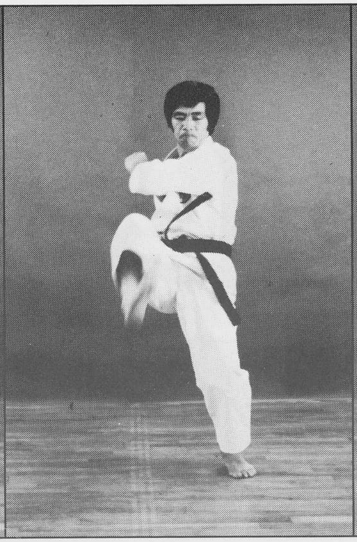
SOESHŌ HIKITE



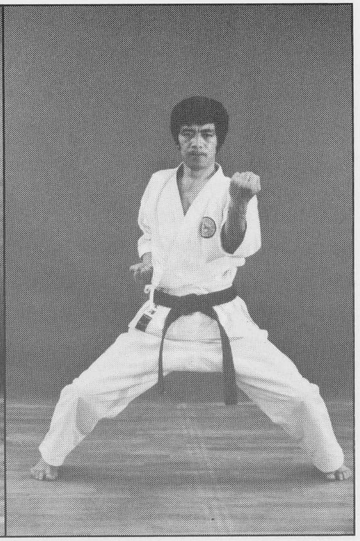
◇◇ ㉚ ▷▷

横差足

YOKO SASHI ASHI



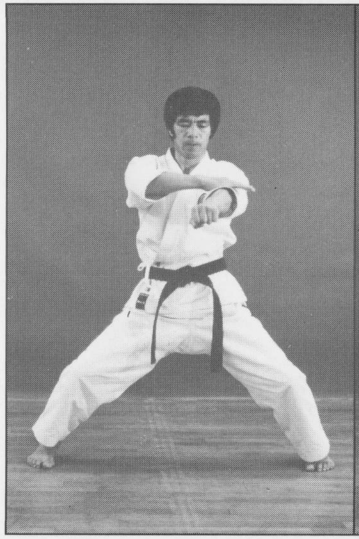
◇ 31－A ▷



◆ ㉛ ◀

騎馬立・左中段内受同時踏込

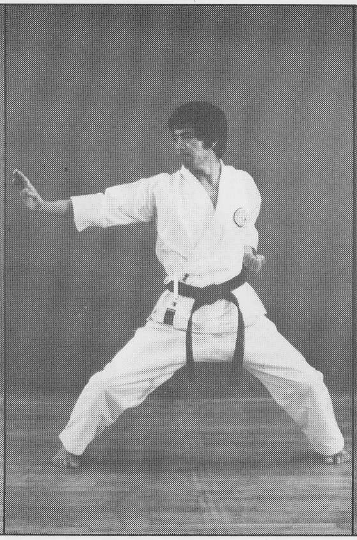
KIBA DACHI
HIDARI CHŪDAN UCHI UKE
DŌJI FUMIKOMI



◆ ㉗ ◀

添掌左中段突

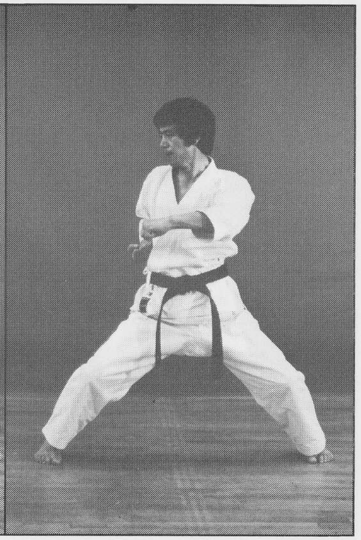
SOESHŌ HIDARI CHŪDAN ZUKI



◇◇ ㉘ ▷▷

右側面縦手刀受

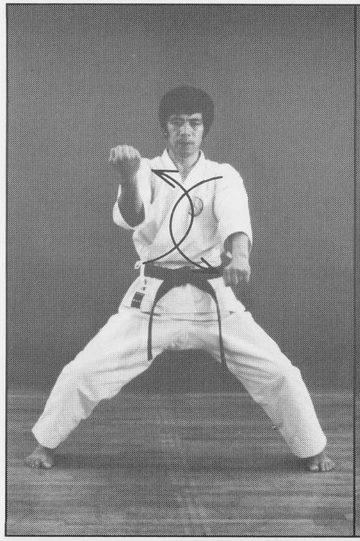
MIGI SOKUMEN TATE
SHUTŌ UKE



◆ ㉙ ◀

左鉤突

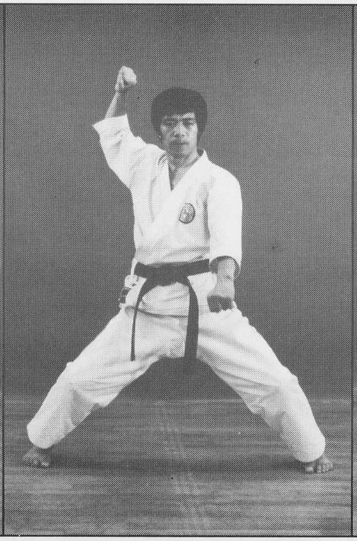
HIDARI KAGI ZUKI



◆ ㉜ ◀

交差受

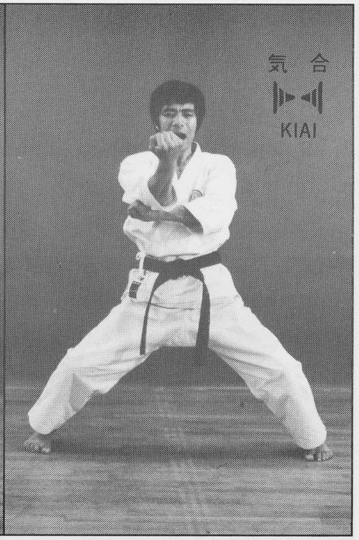
KŌSA UKE



◆ 33－A ◀

右上段流受・左下段突

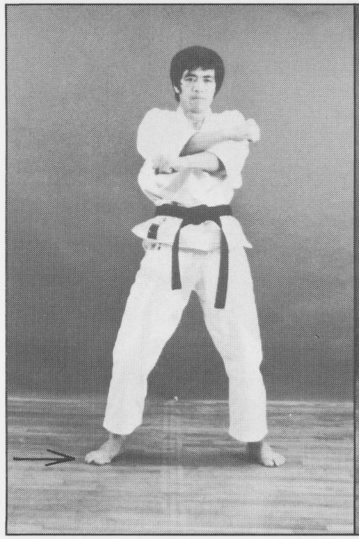
MIGI JŌDAN NAGASHI UKE
HIDARI GEDAN ZUKI



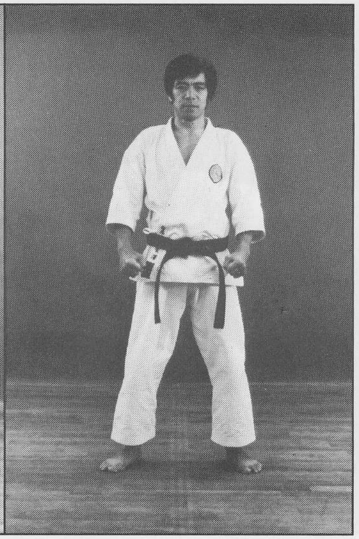
◆ ㉝ ◀

右添手上段裏突

MIGI SOETE JŌDAN URA ZUKI

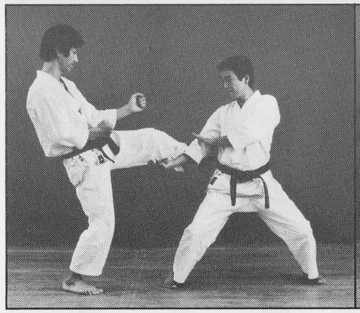


止め－A
YAME－A

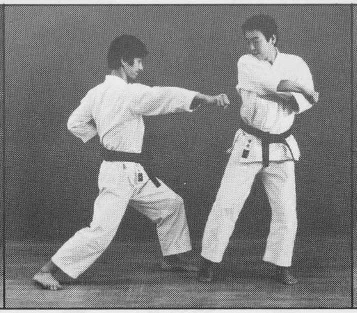


止　め
YAME

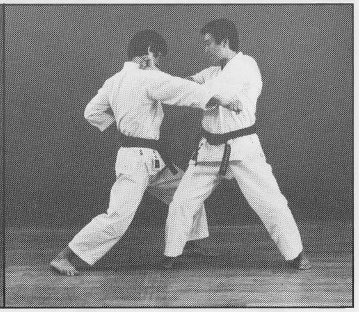
A－1



A－2



A－3



●前　蹴
MAE GERI
○下段受
GEDAN UKE

○鉄槌打
TETTSUI UCHI

West Germany

珍　手（ちんて・チンテー）

鎮手、陳手とも書きます。チントウ（松濤館流では岩鶴）と同系統の型と推測されています。

船越義珍先生は、唐手より空手と改名する時、この型を松蔭（しょういん）と名付けていますが、その意味は、はっきりしていません。

特徴としては、肩を中心に遠心力を利用した円運動の打ち技、二本貫手（目）、挟み打（中高一本拳、手甲）、底掌受等があり、開手技や手技が多い型です。蹴は一ヵ所しかありません。したがって接近戦での護身を目的とした型が多いともいえます。

目の貫手とか、猿臂（えんぴ）等の技の連続性により、非力であっても、大きな効果をあげられることから、現在は女子の型としてより多く学ばれています。

縦拳の使用、大きく円を描く手首による掬受（すくいうけ）等のダイナミックさに加えて、片足立の両拳下段分け受等、細緻な技をおりなした高度な型といえます。

大体が首里手とされていますが、作者や伝承者等はよくわかりません。松濤、糸東の流派が受けついでいる型です。

松濤館の型は直線の技が多いのに、この型は円運動の技が大部分含まれていますので、松濤館流としては珍しい型という意味もあり、珍手と称されたともいわれる、中国独特の技です。

CHINTE

We do not know why master FUNAKOSHI named it SHOIN.

The main features are the numerous circular techniques and the extensive use of the shoulders, techniques with open hands (uncommon techniques) NIHON-NUKITE to the eyes, NAKADAKA-IPPON-KEN, TEISHO, SHUTO and only one KERI.

A KATA of self defense at close distance, it is extensively practiced by women because it includes very effective techniques not requiring much power.

It is a spectacular KATA with wide circular movements and dynamic techniques.

Originary from CHINA, it is practiced in SHITO-RYU and SHOTOKAN.

CHINTE

On ignore pourquoi maître FUNAKOSHI nomma ce KATA, SHOIN.

Il se distingue par les nombreuses techniques circulaires en employant les épaules et des techniques avec les mains ouvertes (techniques inhabituelles): NIHON-NUKITE aux yeux, NAKADAKA-IPPON-KEN, TEISHO, SHUTO et un seul KERI.

C'est un KATA d'auto-défense à distance rapprochée très pratiqué par les femmes car il comporte des techniques très efficaces qui n'exigent pas beaucoup de force.

C'est un KATA spectaculaire avec des grands mouvements circulaires et des techniques très dynamiques.

Originaire de la Chine, il est pratiqué dans le SHITO-RYU et le SHOTOKAN.

CHINTE

Sensei FUNAKOSHI la nombró SHOIN, pero se desconoce su significado.

Se caracteriza por la abundancia de técnicas circulares apoyadas en el hombro, y técnicas con las manos abiertas (técnicas raras): NIHON-NUKITE a los ojos, NAKADAKA-IPPON-KEN, TEISHO, SHUTO. . y un sólo KERI. Es una KATA de defensa personal a corta distancia, siendo muy practicada por las mujeres al incluir técnicas de gran eficacia que no precisan mucha fuerza física.

Es una KATA vistosa, con grandes movimientos circulares y técnicas dinámicas. Es peculiar de China, practicándose en SHITO-RYU y SHOTOKAN.

CHINTE (CHINTEI)

Diese KATA gehört zur selben Gruppe wie CHINTO (GANKAKU im SHOTOKAN).

Als FUNAKOSHI Sensei die chinesichen Schriftzeichen KARATE, “chinesische Hand”, durch “leere-Hand” ersetzte, hat er diese KATA “SHOIN” benannt.

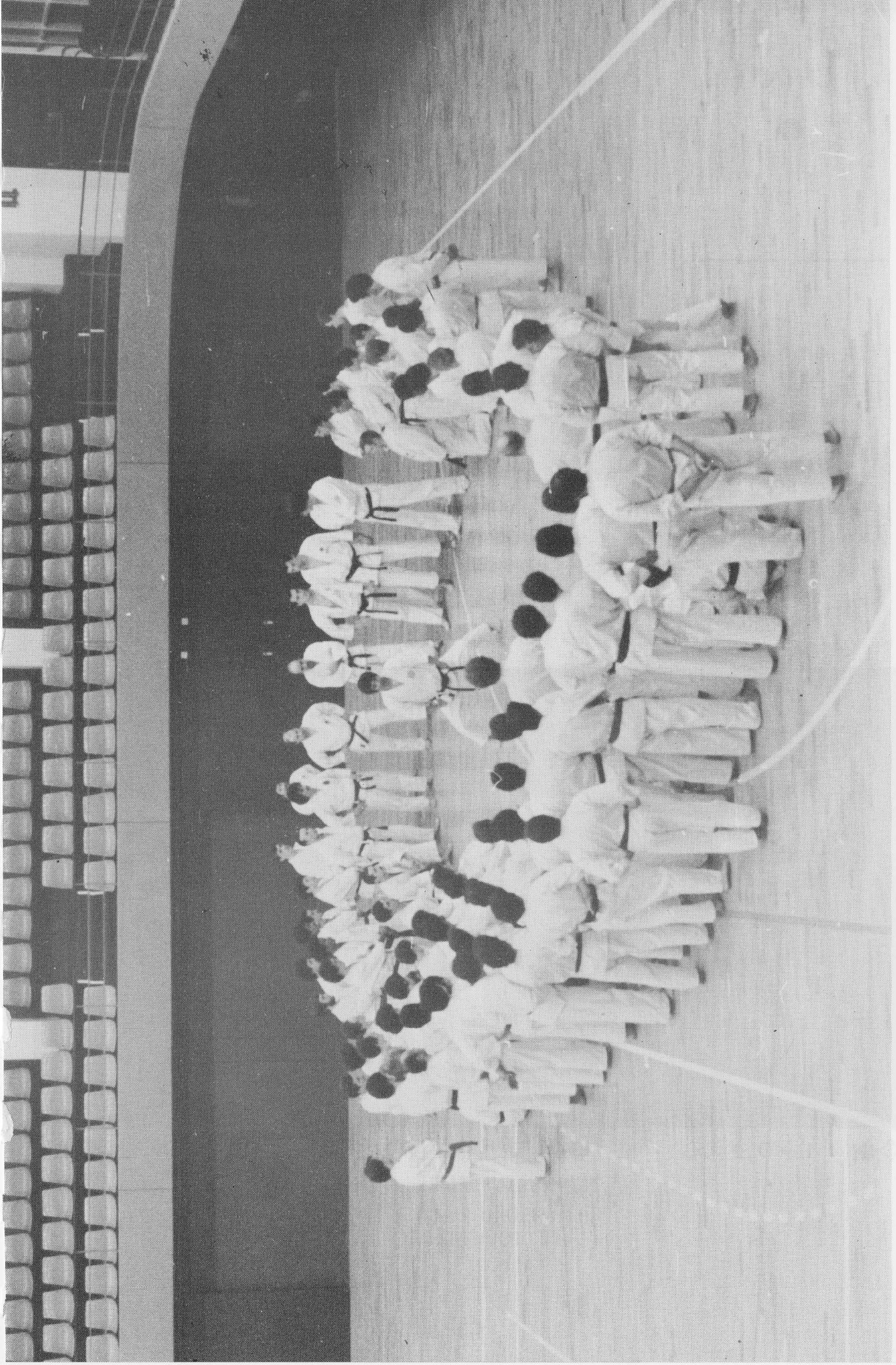
Als Merkmale sind Folgende zu nennen: kreisförmige UCHI WAZA, die Zentrifugalkraft um das Schultergelenk als Mittelpunkt verwendet;NIHON-NUKITE in die Augen, HASAMI-UCHI (NAKADAKA-IPPON-KEN und SHUKO), TEISHO-UKE. Außerdem sind viele Handtechniken wie KAISHU-WAZA erforderlich. KERI wird nur einmal ausgeführt. Die meisten Formen zielen auf die Selbstverteidigung im Kampf in direkter Nähe des Gegners.

Heutzutage wird sie hauptsächlich unter Frauen geübt, weil sie durch aufeinanderfolgende Techniken wie NUKITE in die Augen und ENPI, mit weniger Kraft effektvoll wirkt.

Sie ist eine hochgradige KATA, die nicht nur mit feinen Techniken, wie RYOKEN-GEDAN-WAKE-UKE in KATAASHI DACHI, sondern auch mit dynamischen Techniken, wie TATEKEN und SUKUI-UKE durch das in großem Kreis bewegende Handgelenk charakterisiert.

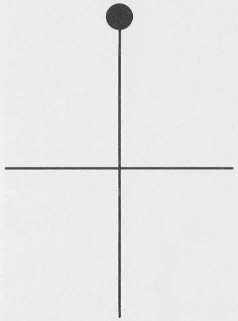
Ihr Begründer und Überlieferer sind unbekannt, aber man betrachtet sie als SHURI-TE. Diese typische chinesische Technik wird in der SHOTO-, und SHITO-Schule geübt.

Diese KATA entsteht großenteils aus Techniken in Kreisbewegungen, während im SHOTO geradlinige Techniken oft geübt werden. Sie ist nämlich eine seltene KATA im SHOTOKAN und infogedessen wurde sie als “CHINTE” (seltene Hand) bezeichnet.

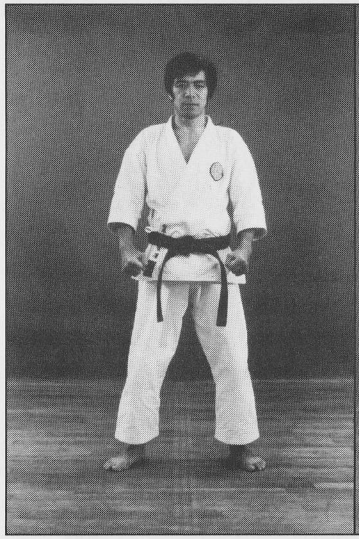


France

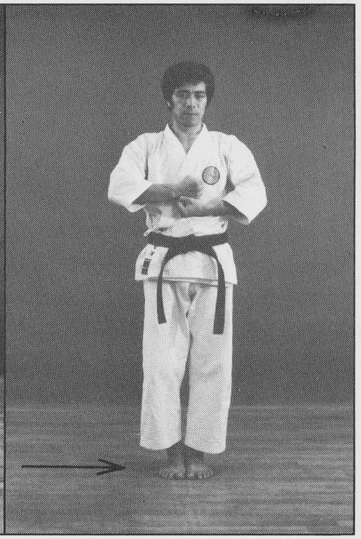
珍 手
CHINTE



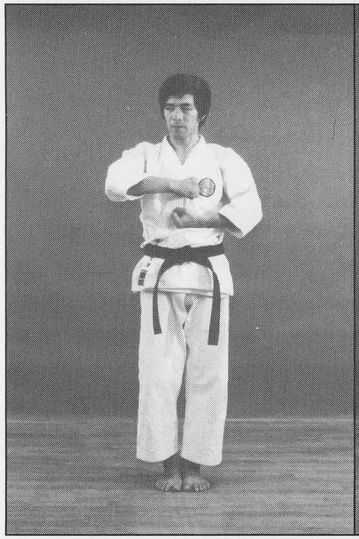
演 武 線
ENBUSEN



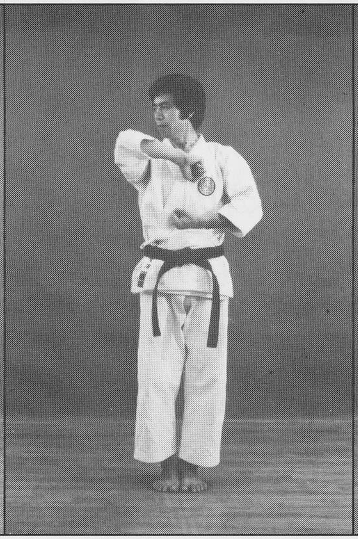
用意－A
YŌI－A



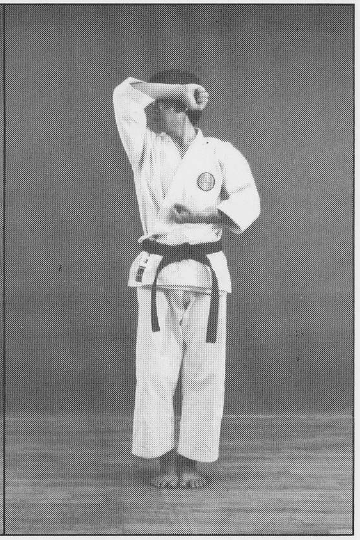
用 意
YŌI



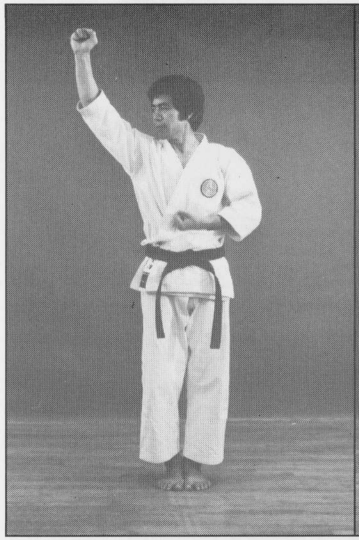
◇◇ 1－A ▷▷



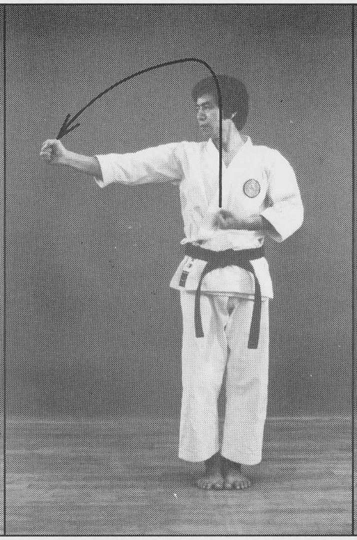
◇◇ 1－B ▷▷



◇◇ 1－C ▷▷

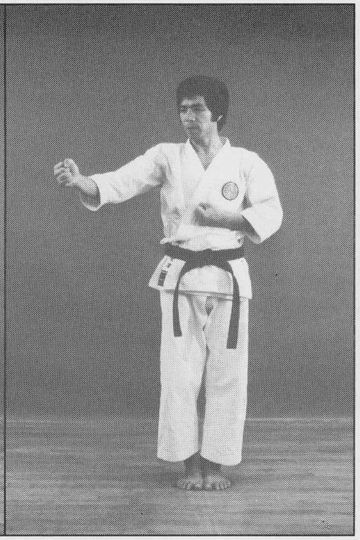


◇◆ 1－D ▷▷

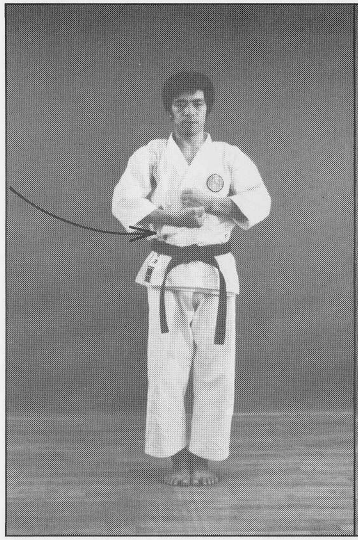


◆◆ ① ▷◈

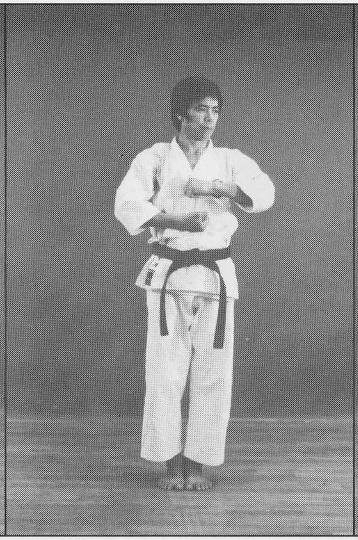
閉足立・鉄槌打
HEISOKU DACHI
TETTSUI UCHI



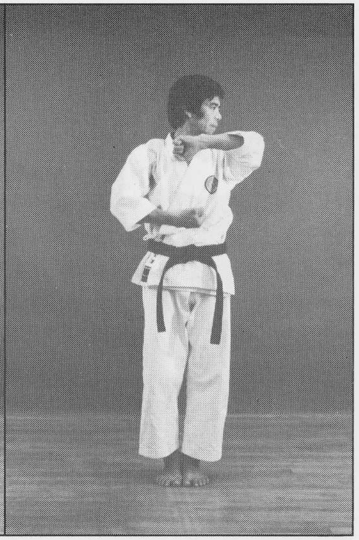
◇◇ 2－A ▷▷



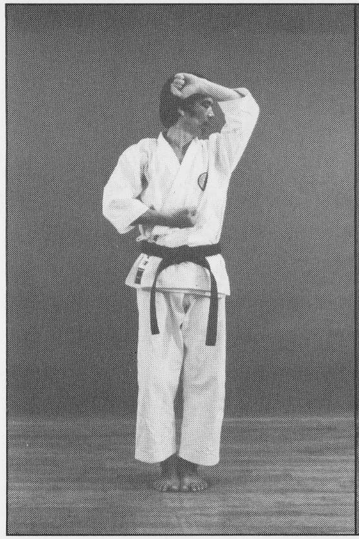
◇◇ ② ▷▷



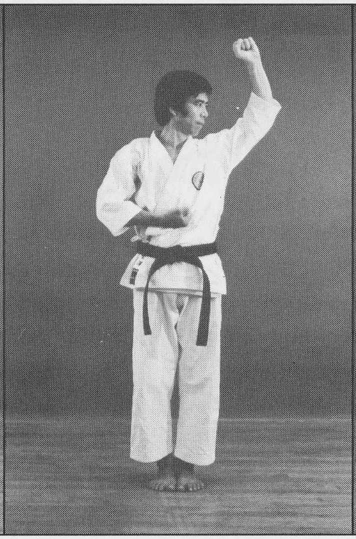
◇◇ 3－A ▷▷



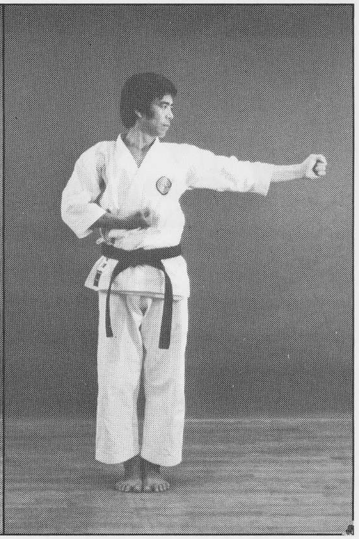
◇◇ 3－B ▷▷



◇◇ 3－C ▷▷



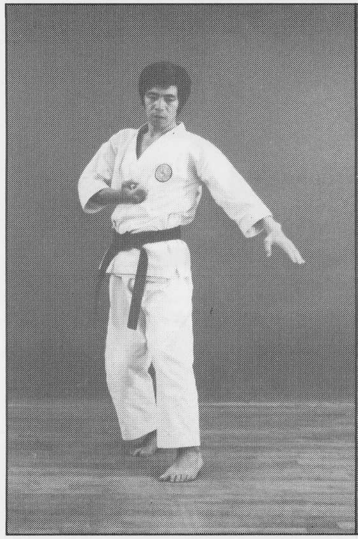
◇◆ 3－D ▷▷



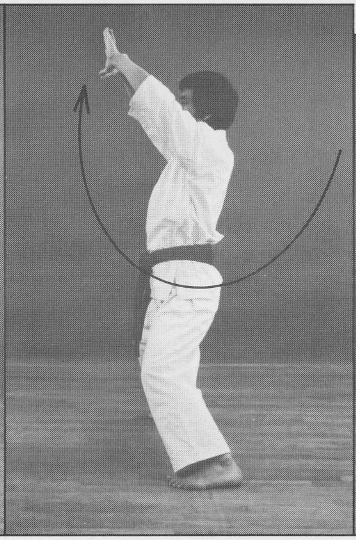
◆◆ ③ ▷◈

閉足立・鉄槌打

HEISOKU DACHI
TETTSUI UCHI



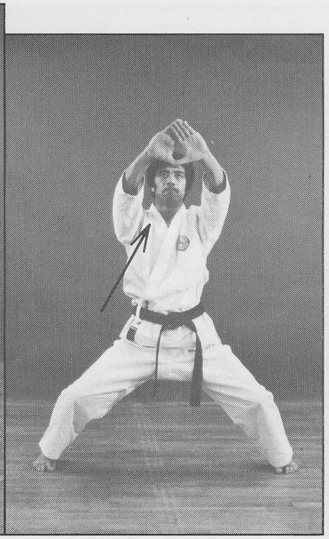
◇ 4－A ▷



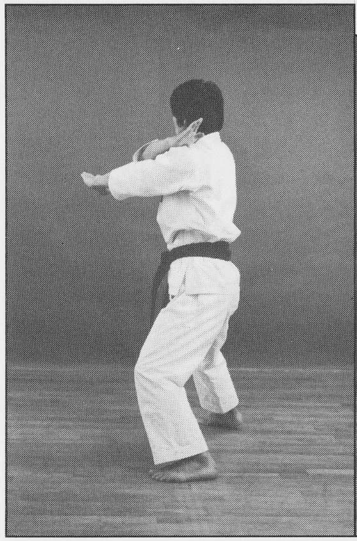
◆ ④ ◀

騎馬立・合手刀揚受

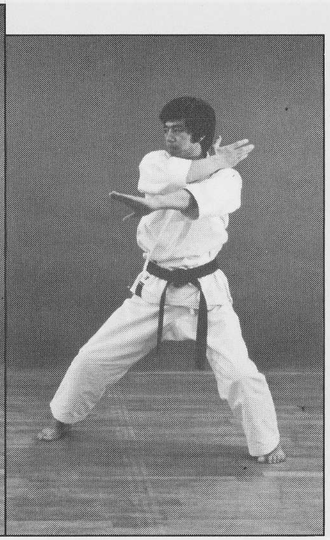
KIBA DACHI
AWASE SHUTŌ AGE UKE



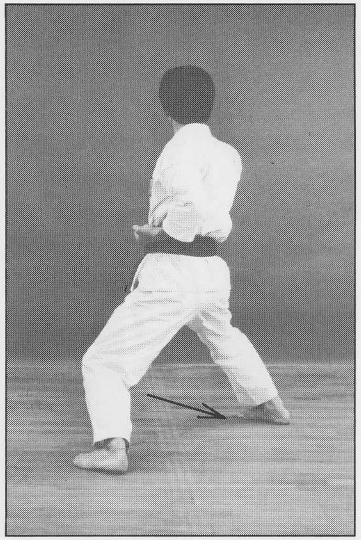
▯ ④



◇◇ 5－A ▷▷



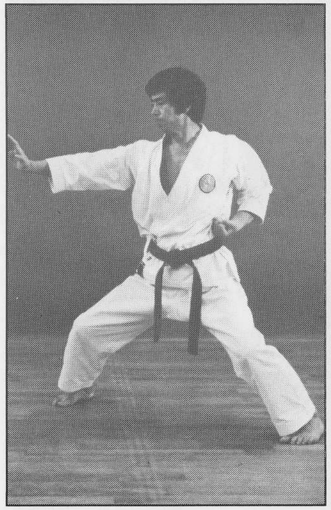
▯ 5－A



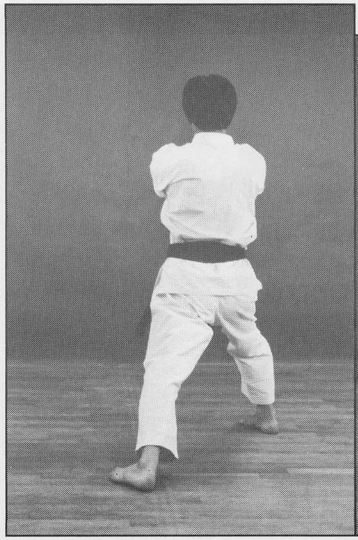
◆◆ ⑤ ▷◈

不動立・縦手刀受

FUDŌ DACHI
TATE SHUTŌ UKE



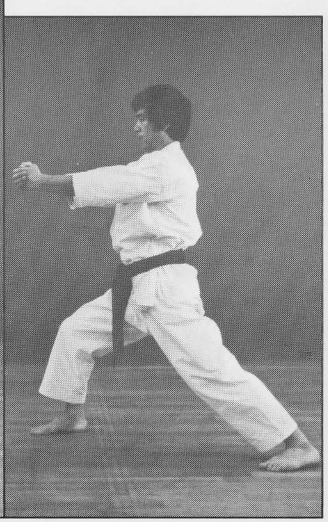
▯ ⑤



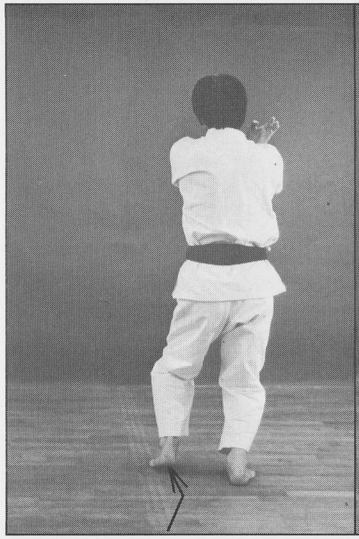
◆ ⑥ ◀

前屈立・縦拳逆突

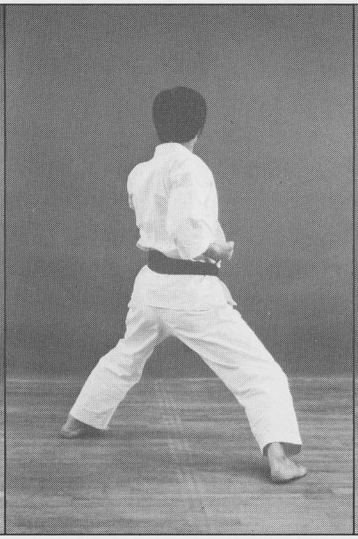
ZENKUTSU DACHI
TATE KEN GYAKU ZUKI



▯ ⑥



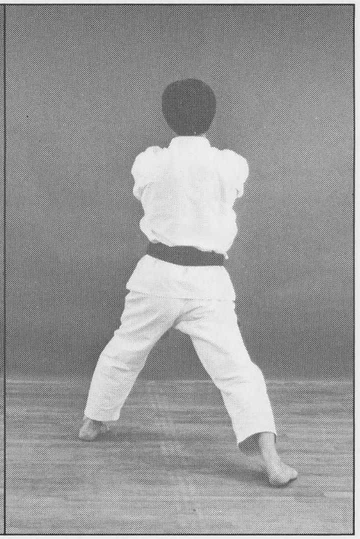
◇◇ 7－A ▷▷



◆◆ ⑦ ▷◈

不動立・縦手刀受

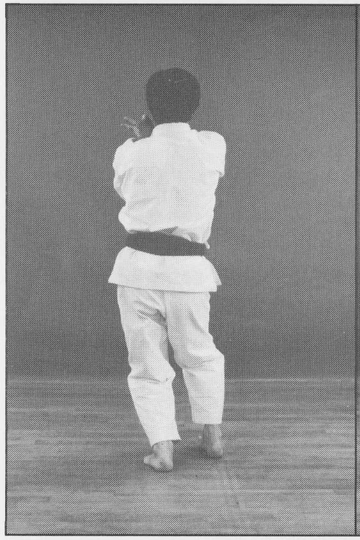
FUDŌ DACHI
TATE SHUTŌ UKE



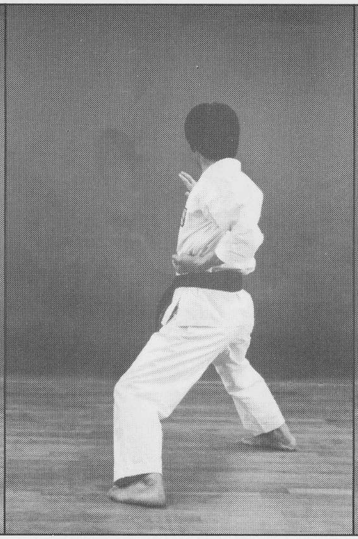
◆ ⑧ ◀

前屈立・縦拳逆突

ZENKUTSU DACHI
TATE KEN GYAKU ZUKI



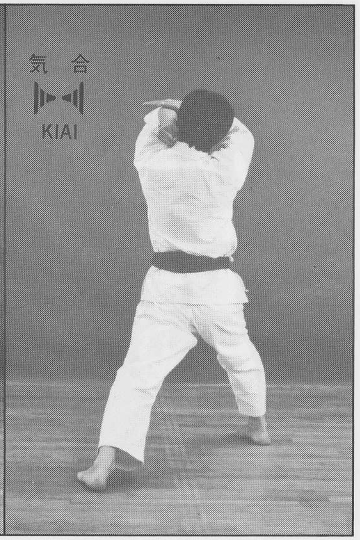
◇◇ 9－A ▷▷



◆◆ ⑨ ◈

不動立・縦手刀受

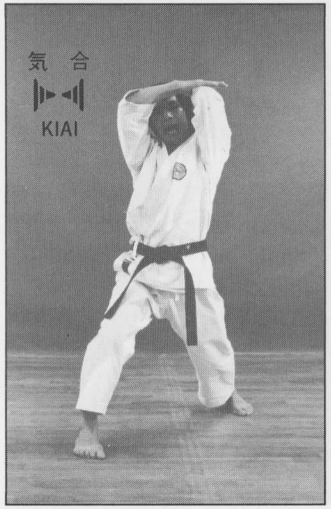
FUDŌ DACHI
TATE SHUTŌ UKE



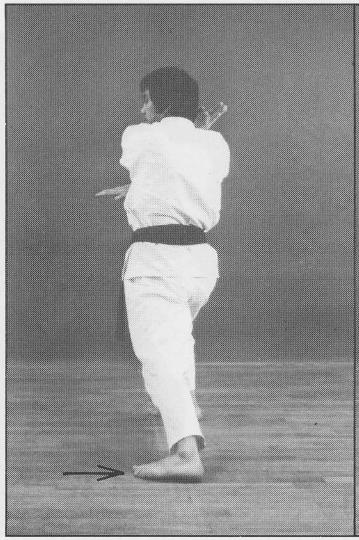
◆ ⑩ ◀

前屈立・縦猿臂打

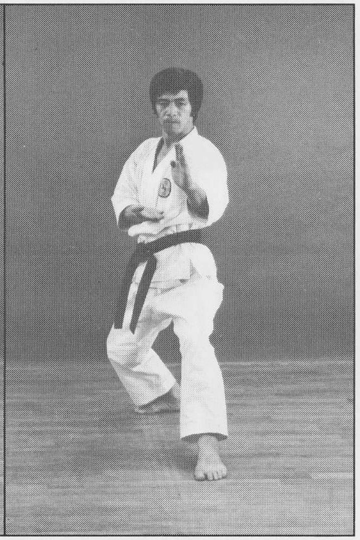
ZENKUTSU DACHI
TATE ENPI UCHI



⑩



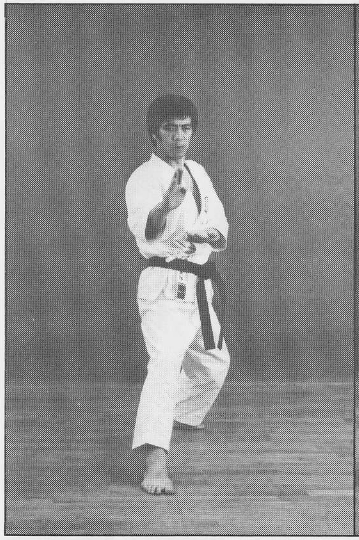
◇ 11－A ▷



◆ ⑪ ◀

後屈立・左中段手刀受

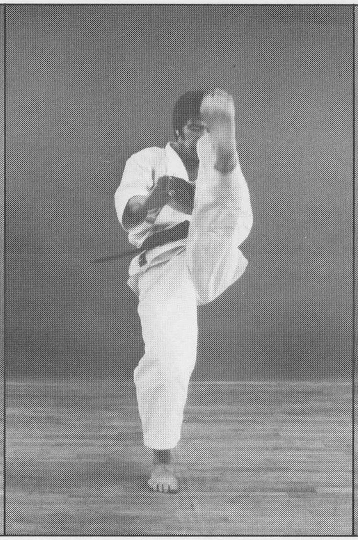
KŌKUTSU DACHI
HIDARI CHŪDAN SHUTŌ UKE



◆ ⑫ ◀

後屈立・右中段手刀受

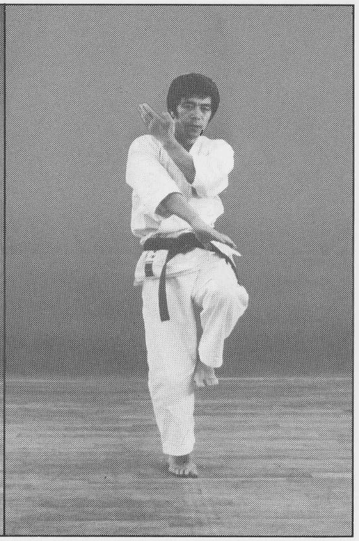
KŌKUTSU DACHI
MIGI CHŪDAN SHUTŌ UKE



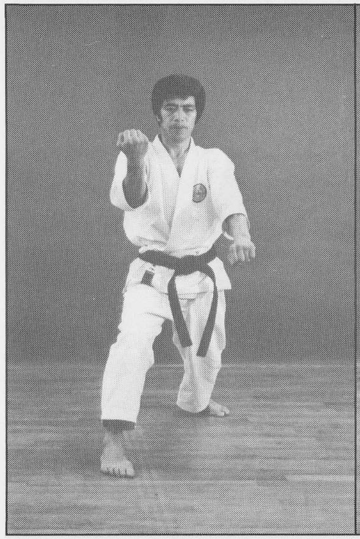
◆ 13－A ◀

前 蹴

MAE GERI



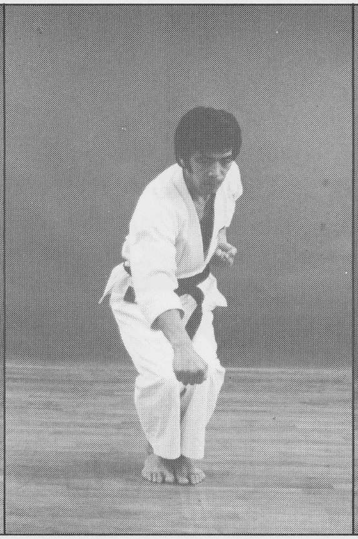
◇ 13－B ▷



◆ ⑬ ◀

前屈立・交叉受

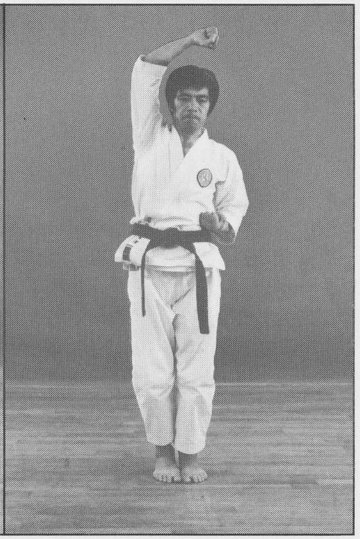
ZENKUTSU DACHI
KŌSA UKE



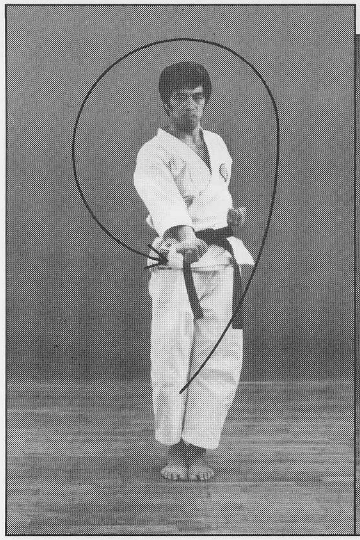
◇◇ 14－A ◈

閉足立・内腕掬投

HEISOKU DACHI
NAIWAN SUKUI NAGE



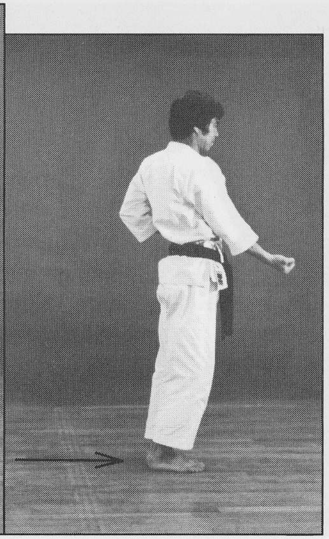
◇ 14－B ▷



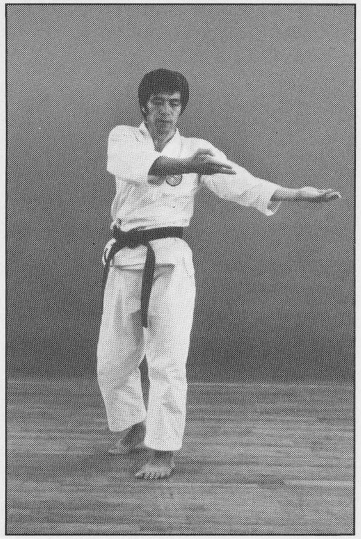
◆ ⑭ ◀

閉足立・下段鉄槌打

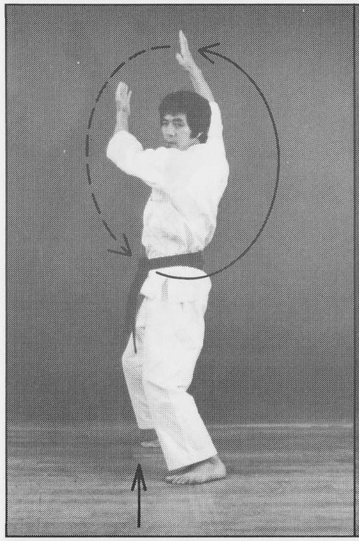
HEISOKU DACHI
GEDAN TETTSUI UCHI



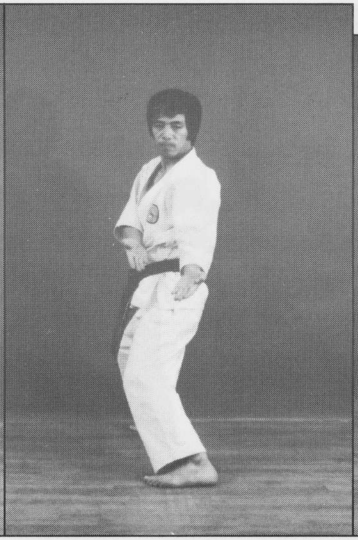
⑭



◇ 15－A ▷



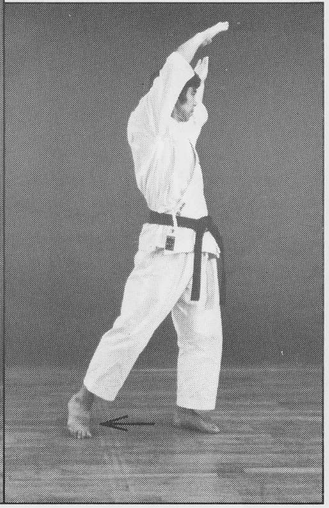
◇ 15－B ▷



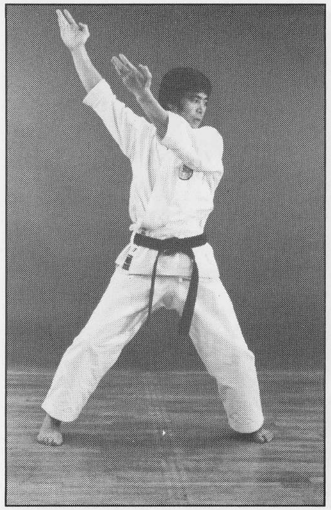
◆ ⑮ ◀

騎馬立・諸手遠心背刀払

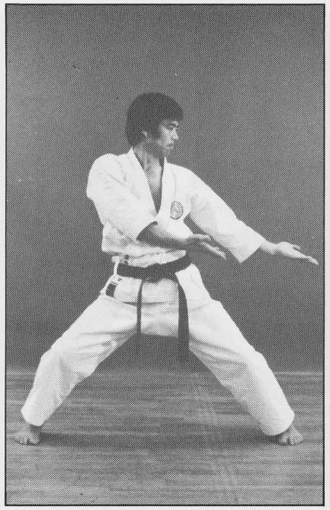
KIBA DACHI
MOROTE ENSHIN HAITŌ BARAI



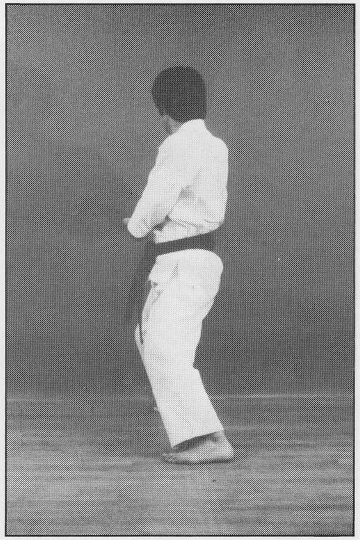
15－A



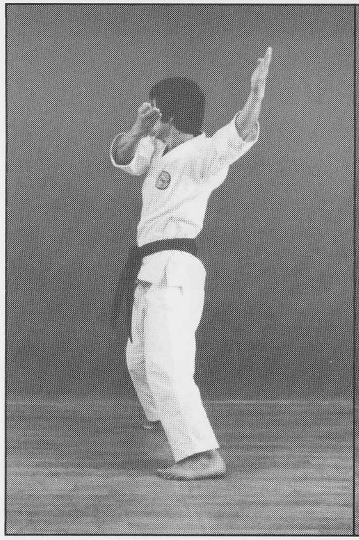
15－B



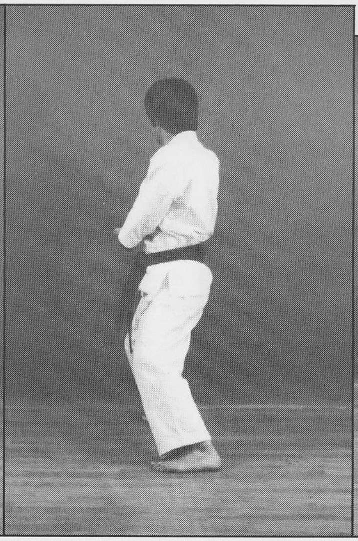
⑮



◇ 16－A ▷



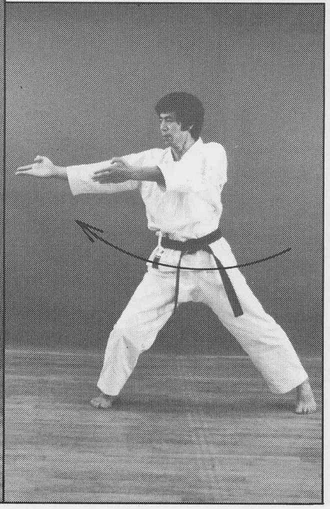
◇ 16—B ▷



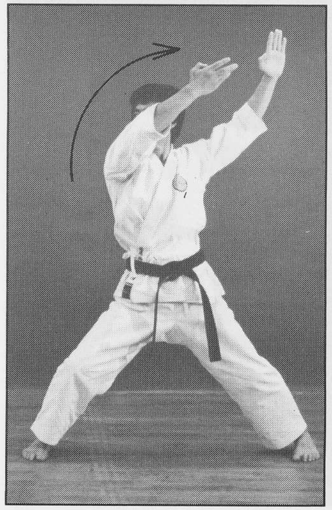
◆ ⑯ ◀

騎馬立・諸手遠心背刀払

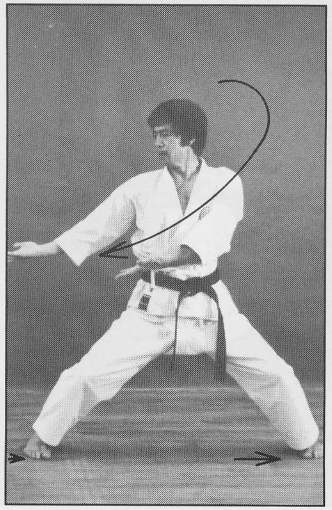
KIBA DACHI
MOROTE ENSHIN HAITŌ BARAI



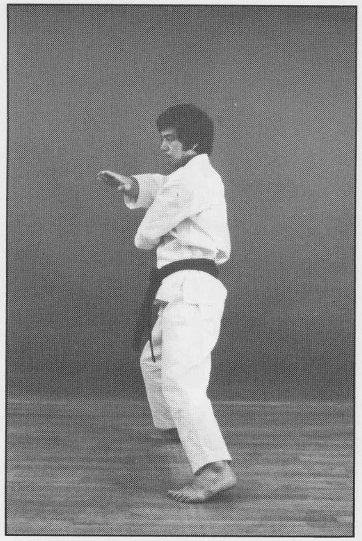
16—A



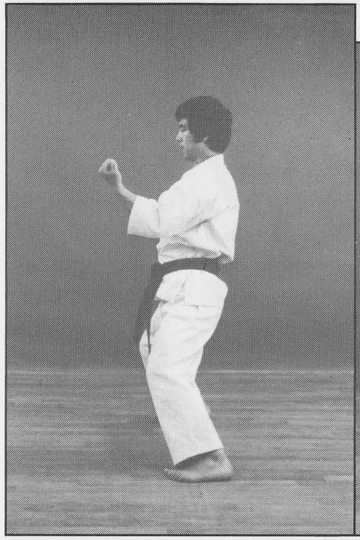
16—B



⑯



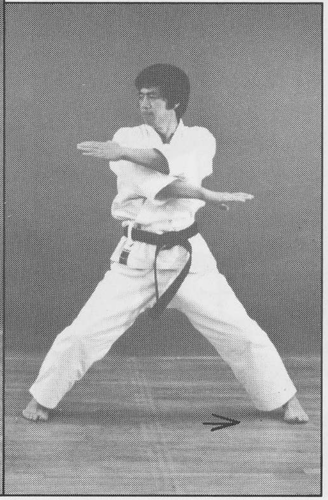
◇ 17—A ▷



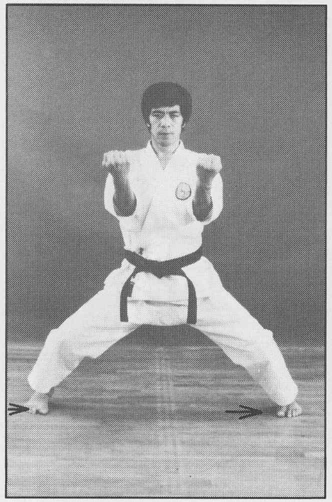
◆ ⑰ ◀

騎馬立・両腕内受

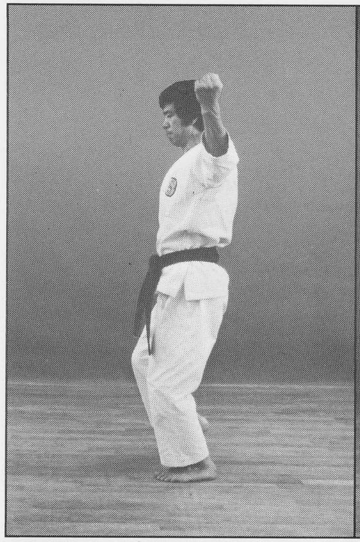
KIBA DACHI
RYOWAN UCHI UKE



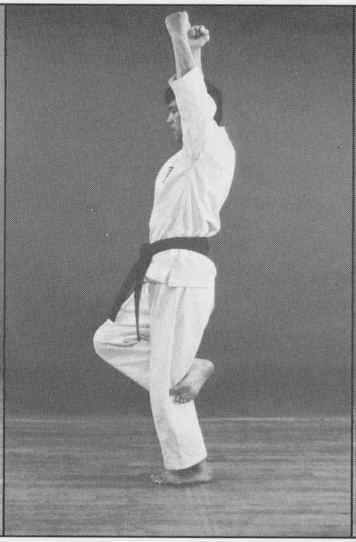
17—A



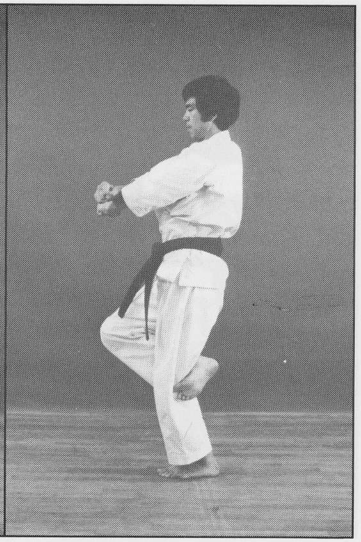
⑰



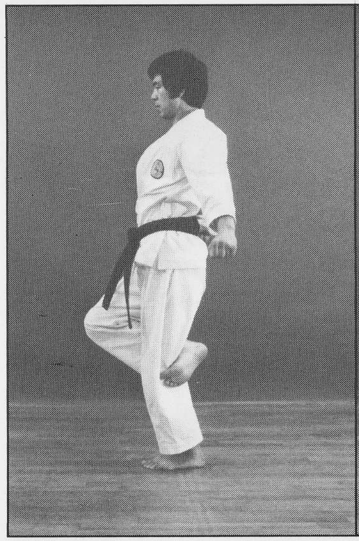
◇◇ 18—A ▷▷



◇◇ 18—B ▷▷



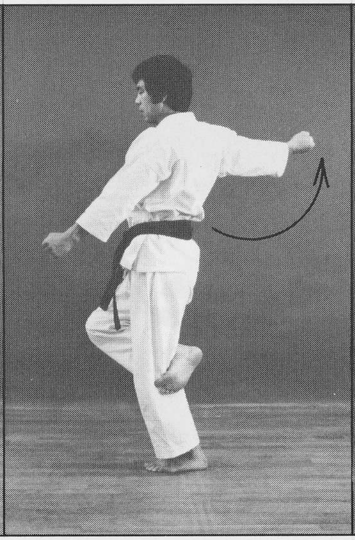
◆◆ 18—C ▷▷



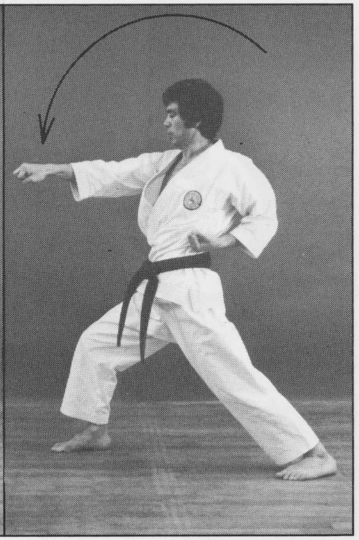
◆◆ ⑱ ▷◇

鶴足立・両腕構

TSURU ASHI DACHI
RYOWAN GAMAE



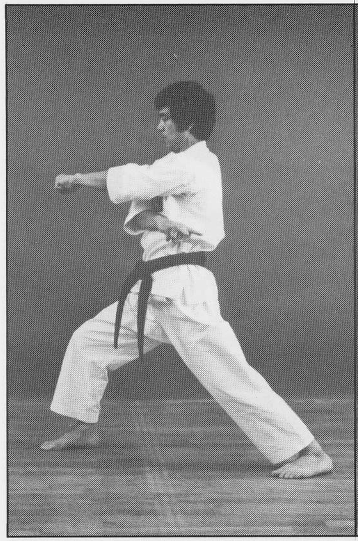
◇ 19－A ▷



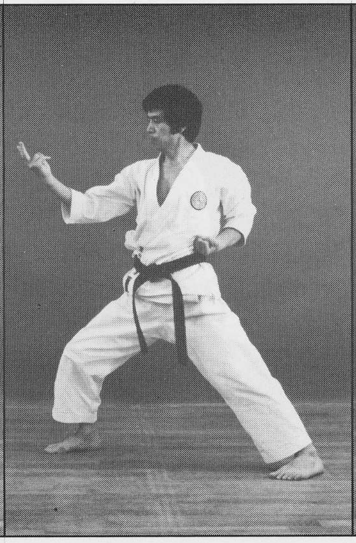
◆ ⑲ ◀

前屈立・一本拳振落

ZENKUTSU DACHI
IPPON KEN FURI OTOSHI



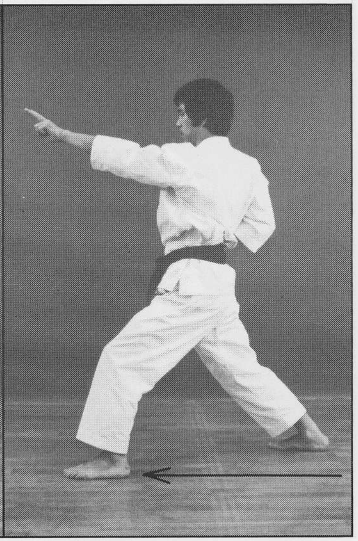
◇ 21－A ▷



◆ ㉑ ◀

前屈立・右内受

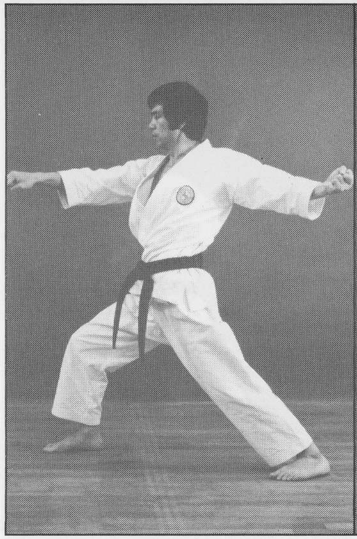
ZENKUTSU DACHI
MIGI UCHI UKE



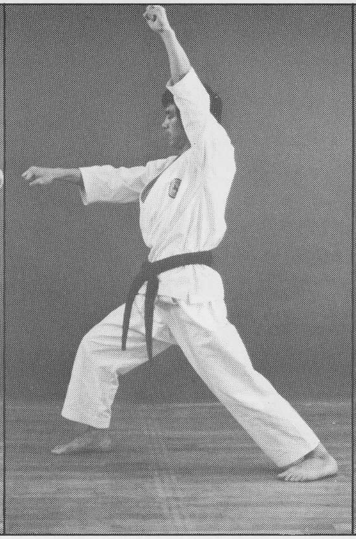
◆ ㉒ ◀

前屈立・上段二本貫手

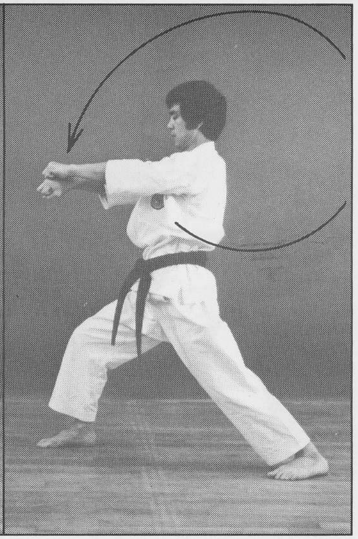
ZENKUTSU DACHI
JŌDAN NIHON NUKITE



◇ 20－A ▷



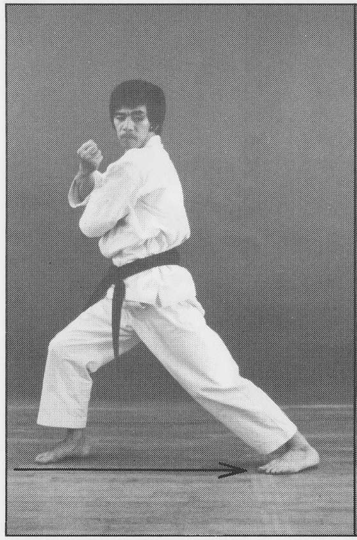
◆ 20－B ▷



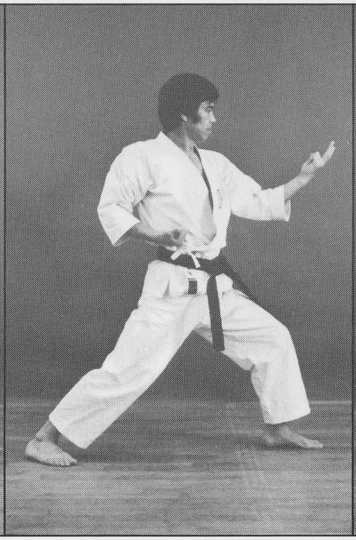
◆ ⑳ ◀

一本拳逆振落

IPPON KEN GYAKU FURI
OTOSHI



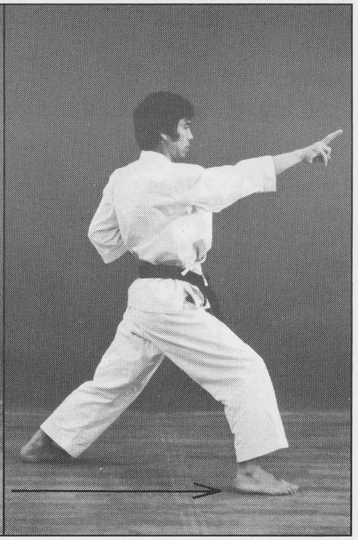
◇ 23－A ▷



◆ ㉓ ◀

前屈立・左内受

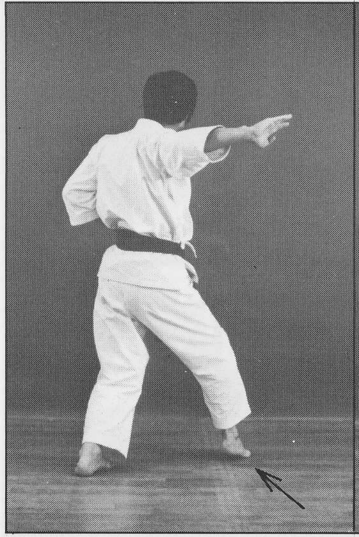
ZENKUTSU DACHI
HIDARI UCHI UKE



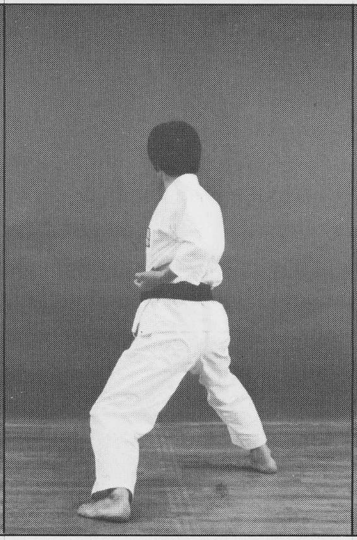
◆ ㉔ ◀

前屈立・上段二本貫手

ZENKUTSU DACHI
JŌDAN NIHON NUKITE



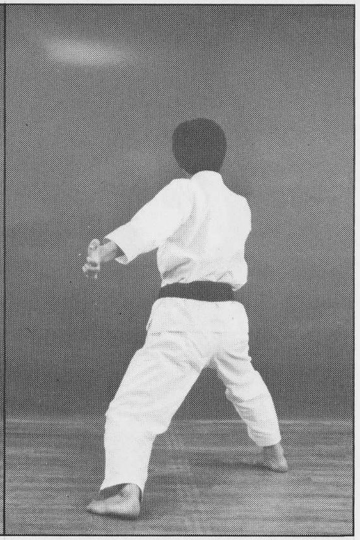
◇ 25—A ▷



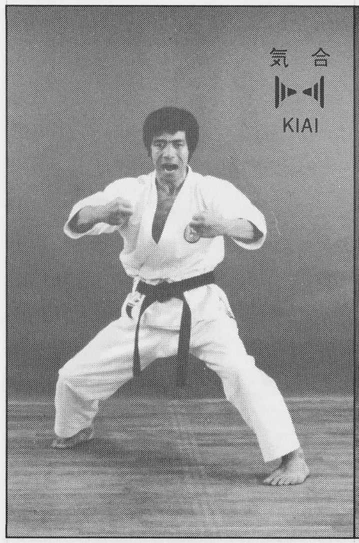
◆ ㉕ ◀

不動立・中段底掌振打

FUDŌ DACHI
CHŪDAN TEISHŌ FURI UCHI



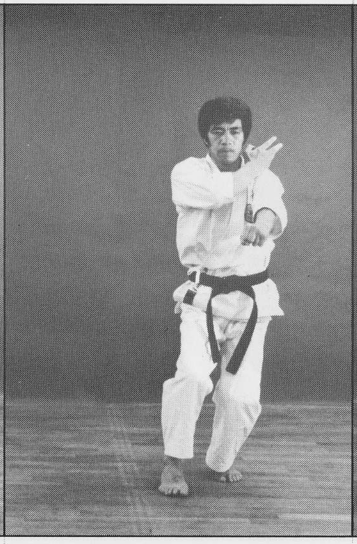
◇ 26—A ▷



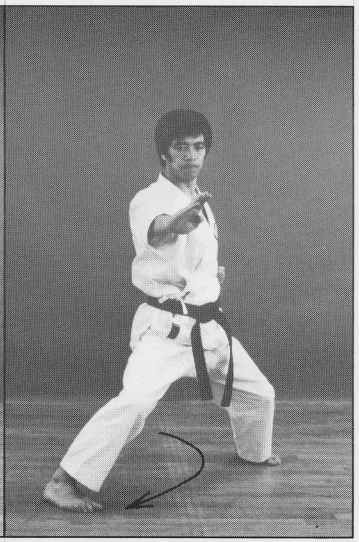
◆ ㉘ ◀

不動立・挟打(中高一本拳)

FUDŌ DACHI
HASAMI UCHI
(NAKADAKA IPPON KEN)



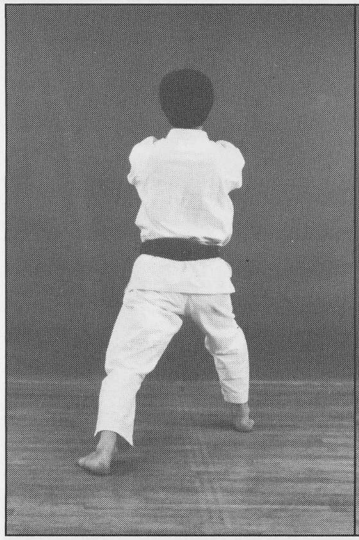
◇◇ 29—A ▷▷



◆◆ ㉙ ▷◈

不動立・縦手刀受

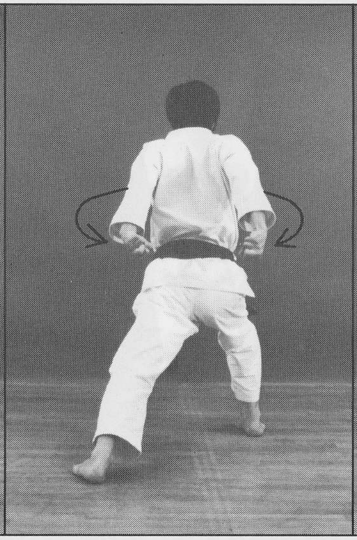
FUDŌ DACHI
TATE SHUTŌ UKE



◆ ㉖ ◀

前屈立・左底掌振打

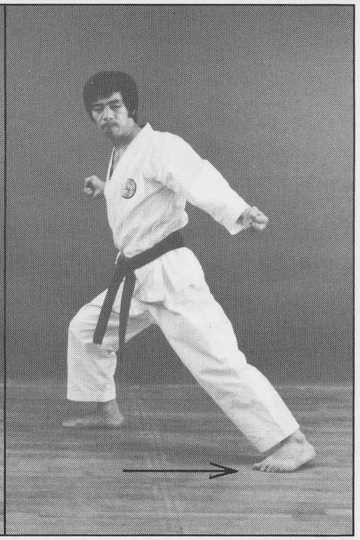
ZENKUTSU DACHI
HIDARI TEISHŌ FURI UCHI



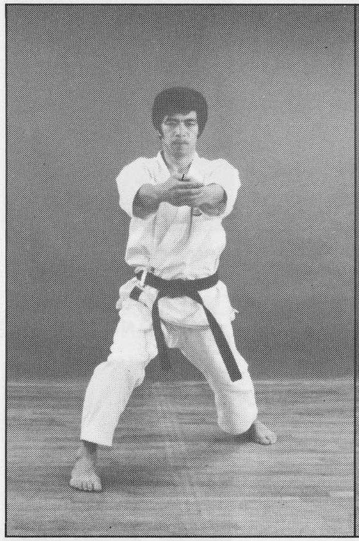
◆ ㉗ ◀

前屈立・背面狭打(中高一本拳)

ZENKUTSU DACHI
HAIMEN HASAMI UCHI
(NAKADAKA IPPON KEN)



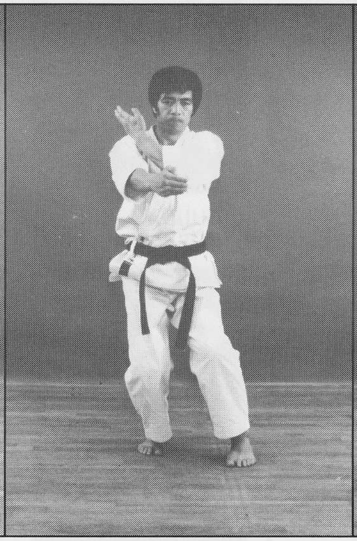
◇ 28—A ▷



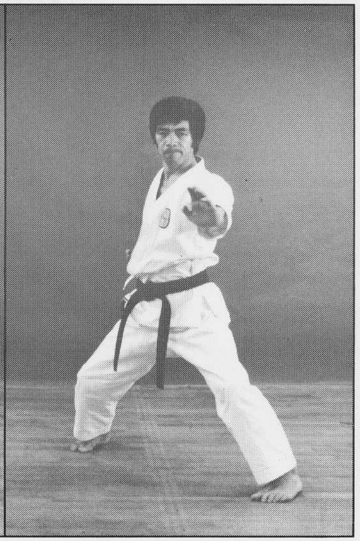
◆ ㉚ ◀

前屈立・縦拳逆突

ZENKUTSU DACHI
TATE KEN GYAKU ZUKI



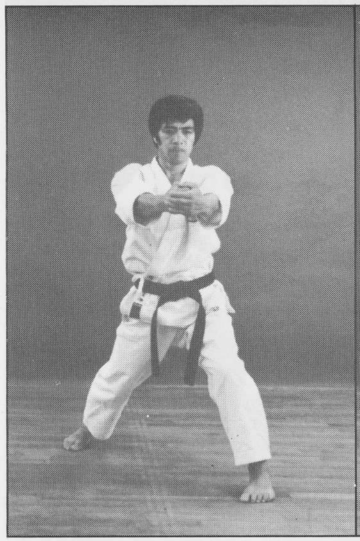
◇◇ 31—A ▷▷



◆◆ ㉛ ▷◈

不動立・縦手刀受

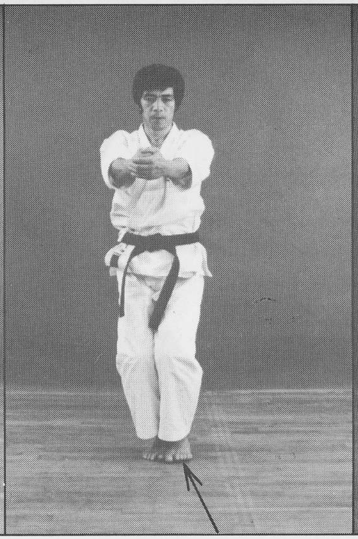
FUDŌ DACHI
TATE SHUTŌ UKE



◆ ㉜ ◀

前屈立・縦拳逆突

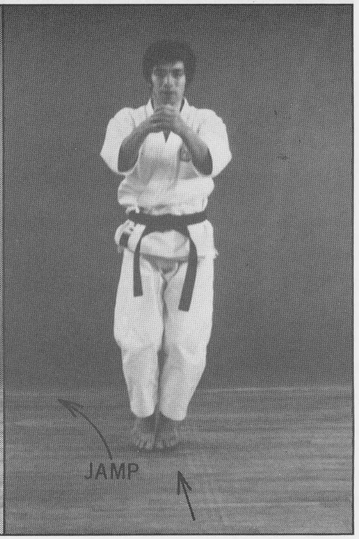
ZENKUTSU DACHI
TATE KEN GYAKU ZUKI



◇◇ 33－A ▷

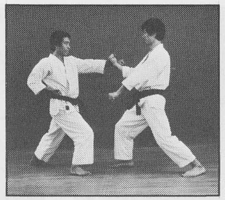
閉足立・包拳

HEISOKU DACHI
TSUTSUMI KEN



◆ ㉝ ▷

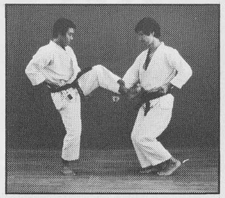
A－1



●中段突
○交叉受

●CHŪDAN ZUKI
○KŌSA UKE

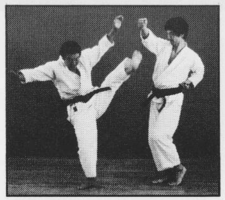
A－2



●前蹴
○掬受

●MAE GERI
○SUKUI UKE

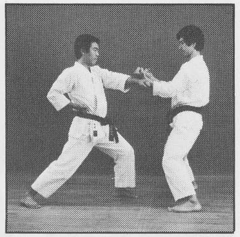
A－3



○下勢投

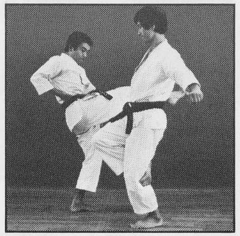
○KASEI NAGE

B－1

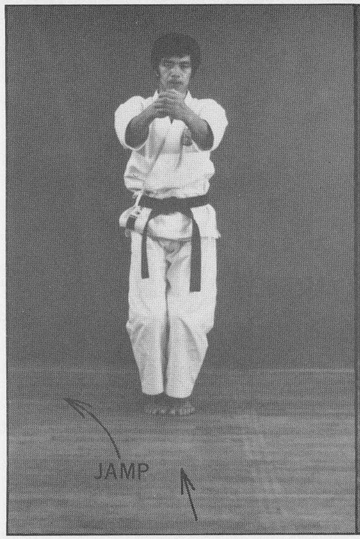


●追　突
OI ZUKI
○両腕内受
RYOWAN UCHI UKE

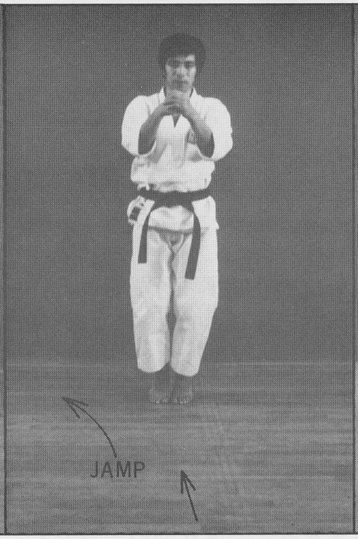
B－2



●前　蹴
MAE GERI
○下段払
GEDAN BARAI

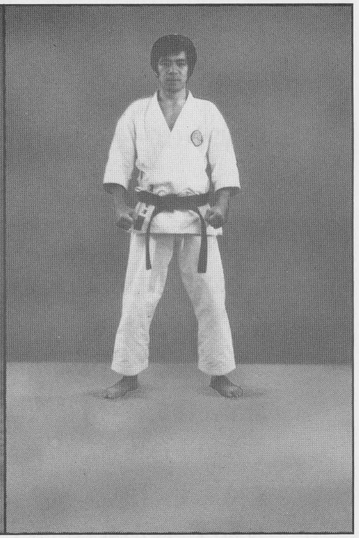


◆ 34－A ▷



◆ ㉞ ▷

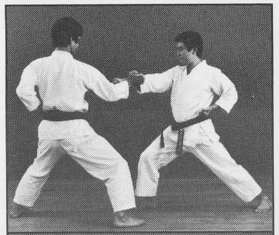
閉足立・慈愛の構



止め・自然体

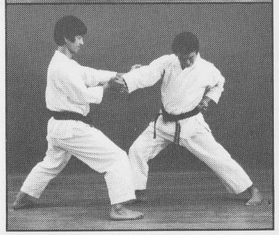
YAME
SHIZENTAI

C－1



●追突
○底掌受

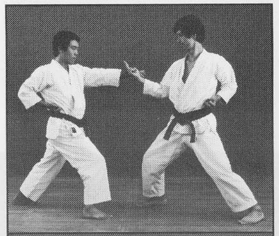
C－2



○関節打

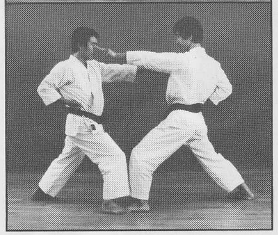
C－1
●OI ZUKI
○TEISHŌ UKE
C－2
○KANSETSU UCHI

D－1



●逆突
○内受

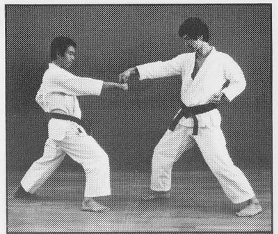
D－2



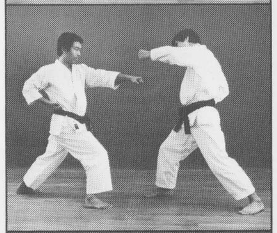
○二本貫手

D－1
●GYAKU ZUKI
○UCHI UKE
D－2
○NIHON NUKITE

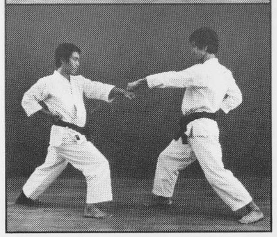
E－1



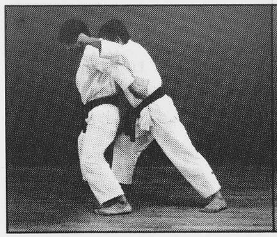
E－2



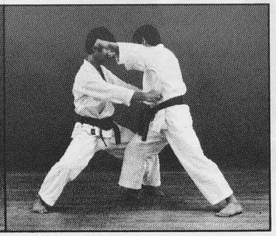
E－3



E－2
○左右一本拳
SAYŪ IPPON KEN



F－1 ○挟　打　HASAMI UCHI



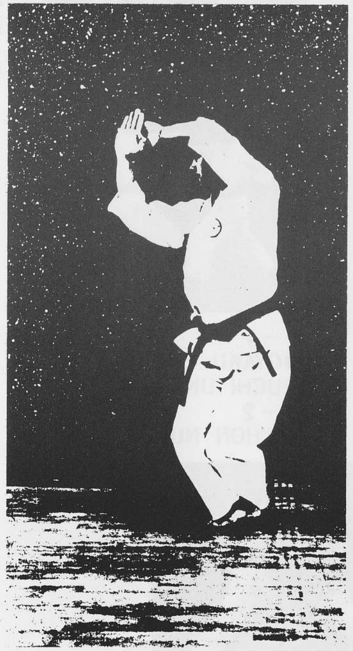
F－2

抜塞小（ばっさいしょう）

バッサイについては、上巻で説明いたしましたが、各流派でその特徴をあらわしており、糸洲、松村、泊、親泊、石嶺のバッサイ等と各種あります。しかしその原型は、親泊興寛先生より伝承されたものというのが、現在では通説になっています。

抜塞小は、首里手の拳聖、糸洲安恒先生が創作されたもので、特徴としては、前半が棒術に対する攻防技で構成されていることがあげられます。打ち込んでくる相手の棒を、両手を開いて受け止め、直ちに棒を引き落とし、相手の体勢をくずすと同時に振り向いて次の攻撃に移る等、関節技を多用し、後屈と猫足をつかい、腰の重心におもきを置く高度な型の一つです。

糸洲系のみが、大小の２種類にわけています。現在はあまり演ずる人が少なくなりましたが、腰をしっかり落としたバランスの必要性の高い型として、習得してほしいものです。



BASSAI-SHO

BASSAI is different in every style as explained in the first volume. BASSAI of ITOSU, MATSUMURA, TOMARI, OYADOMARI and ISHIMINE. Although we can ascertain that the original version belongs to OYADOMARI, master ITOSU, the sacred fist of SHURITE created BASSAI-SHO.

The main features are the combined blocking and counter-attacks aimed at the joints, against a BO, and the importance of the center of gravity in KOKUTSU-DACHI and NEKOASHI-DACHI for blocking a "BO" attack with open hands as well as unbalancing the opponent while pivoting before facing the next attack.

DAI and SHO belong to ITOSU style only. Presently SHO is not often practiced and I recommend the study of BASSAI-SHO for the importance of the balance and the use of the hips.

BASSAI-SHO

Bassai varie selon les styles comme expliqué dans le premier volume. BASSAI d'ITOSU, MATSUMURA, TOMARI, OYADOMARI et ISHIMINE. La version originale appartient avec certitude à OYADOMARI, maître ITOSU, le poing sacré du SHURITE créa BASSAI-SHO.

Les points importants sont les défenses et contre-attaques aux articulations, contre un BO, et l'importance du centre de gravité en KOKUTSU-DACHI et NEKOASHI-DACHI, pour bloquer une attaque de BO les mains ouvertes, aussi bien que pour déséquilibrer l'adversaire en pivotant, avant de passer à l'attaque suivante.

Le style d'ITOSU seulement posséde DAI et SHO. Actuellement peu pratiqué je recommande l'étude de BASSAI-SHO pour l'importance de l'équilibre et l'emploi des hanches.

BASSAI-SHO

Como ya se explicó en el primer tomo, BASSAI tiene diferentes características según cada escuela. BASSAIS de ITOSU, MATSUMURA, TOMARI, OYADOMARI e ISHIMINE, aunque la versión original corresponde seguramente a OYADOMARI. BASSAI SHO es creación del maestro ITOSU, puño sagrado del SHURITE.

Su característica principal son las técnicas combinadas de defensa y ataque contra BO, técnicas dirigidas a las articulaciones y la importancia del centro de gravedad en KOKUTSU-DACHI y NEKOASHI-DACHI, tanto para bloquear un ataque de BO con las manos abiertas como para desequilibrar al contrario, girando después para pasar al ataque siguiente.

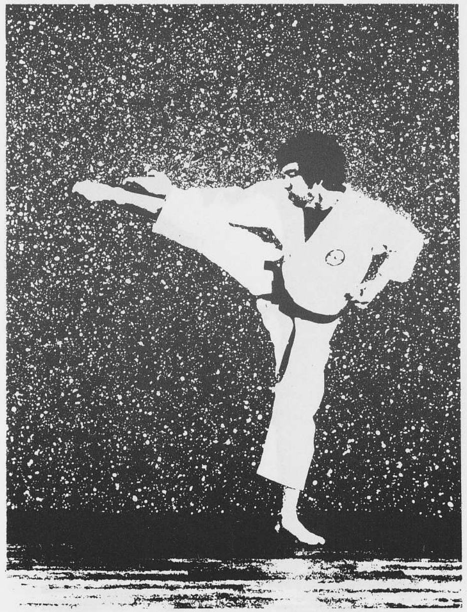
Sólo en el estilo ITOSU hay DAI y SHO. La práctica de SHO en la actualidad es muy escasa, por lo cual desearía que practicaran BASSAI-SHO por la importancia del equilibrio y el uso de la cadera.

BASSAI-SHO

Es existieren viele Variationen dieser KATA in verschiedenen Schulen: ITOSU, MATSUMURA, OYADOMARI, ISHIMINE, usw. Heute sagt man, sie sei von OYADOMARI Sensei eingeführt worden.

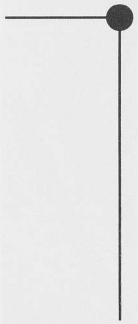
BASSAI-SHO wurde von ITOSU Sensei, der Heiligen Faust der SHURI-TE, gegründet. Die erste Hälfte besteht aus Angriffs-, und Verteidigungstechniken gegen den Knüppel (BO). Ihr Merkmal ist häufiges Anwenden von Techniken mit Gelenken (einen Hieb mit offenen Händen parieren, schnell den Knüppel herunterziehen, und sich umdrehend zum Gegenangriff übergehen, wobei den Gegner aus dem Gleichgewicht bringen). Sie ist eine KATA für Fortgeschrittene, in der KOKUTSU und NEKOASHI oft verwendet wird, und von dem Schwerpunkt der Hüfte viel Gebrauch gemacht wird.

BASSAI ist nur in der ITOSU-Schule in zwei Sorten (DAI und SHO) geteilt. Obwohl sie jetzt nicht so oft geübt wird, lohnt es sich, sie zu beherrschen, weil man dabei die Balancierung in tiefer Hüftenstellung üben kann.

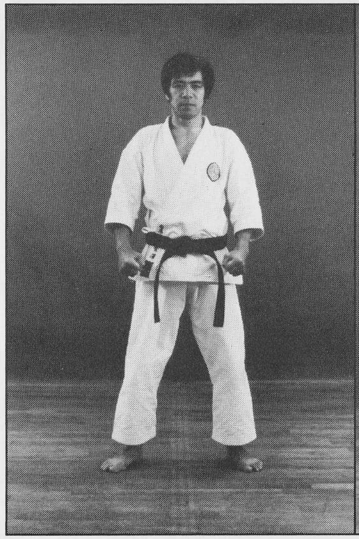


England

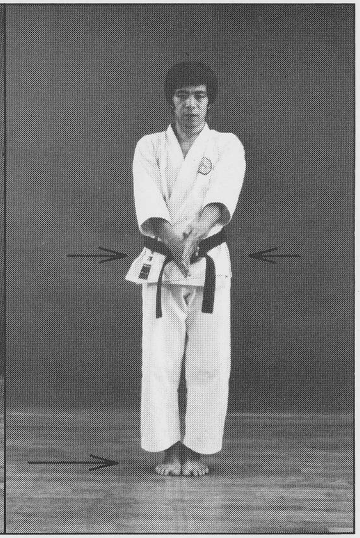
抜塞小
BASSAI SHO



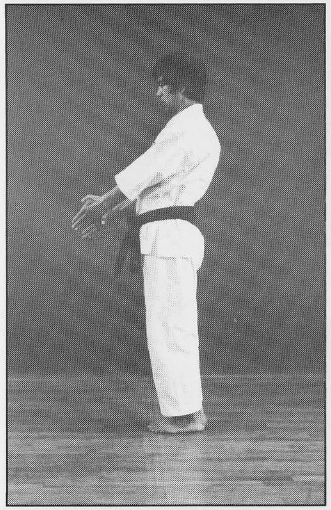
演武線
ENBUSEN



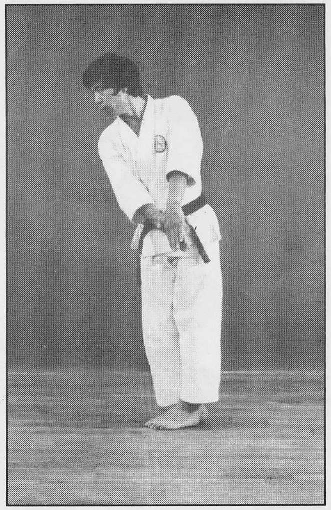
自然体
SHIZENTAI



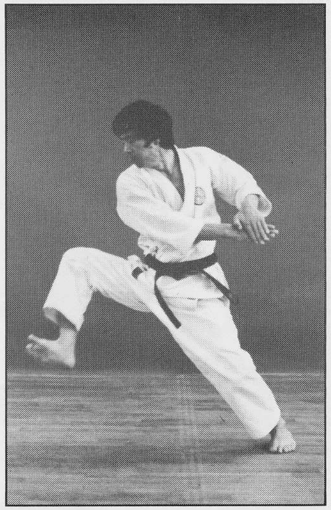
用意
YŌI



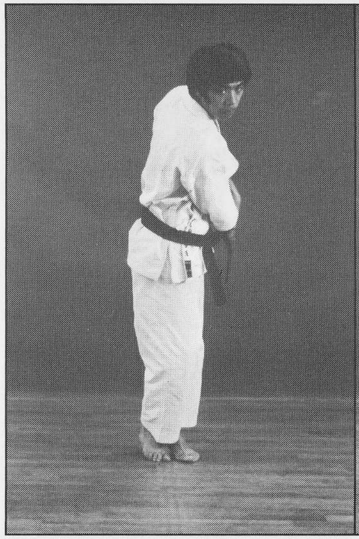
用意
YŌI



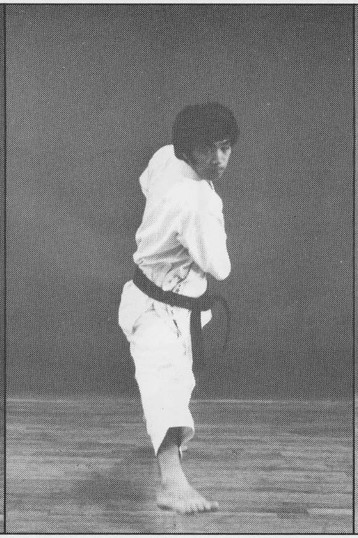
1—A



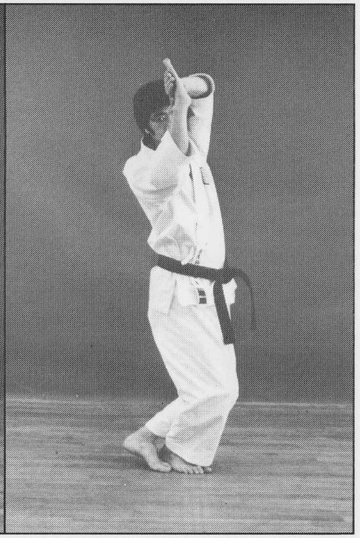
1—B



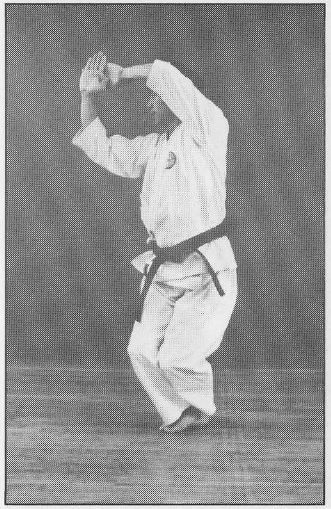
◇ 1—A ▷



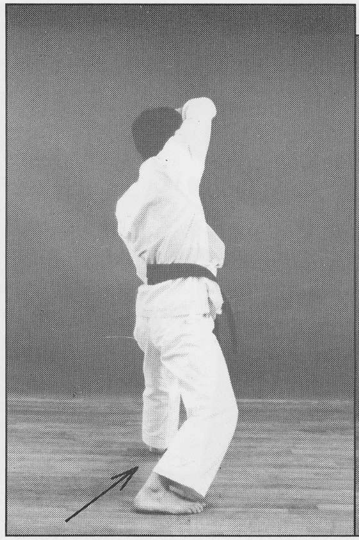
◇ 1—B ▷



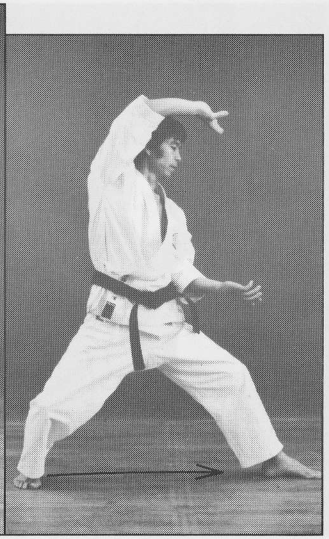
◆ ① ◀
交叉立・上段背手合受
KŌSA DACHI
JŌDAN HAISHU AWASE UKE



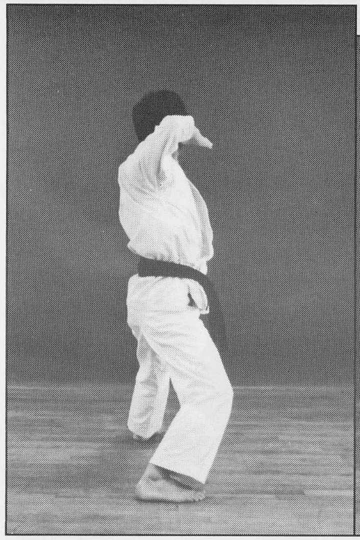
①



◆ ② ◀
後屈立・諸手虎口受
KŌKUTSU DACHI
MOROTE KOKŌ UKE



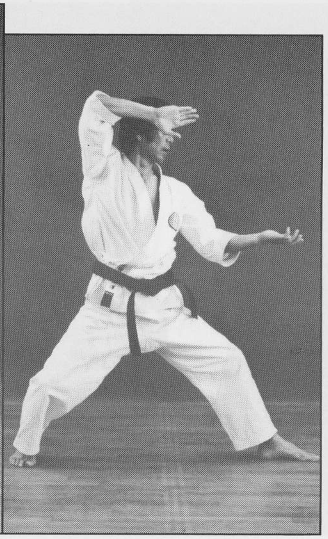
②



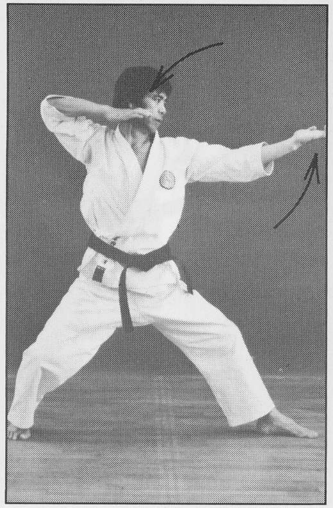
◇◇ ③ ▷◈

後屈立・水平棒捕

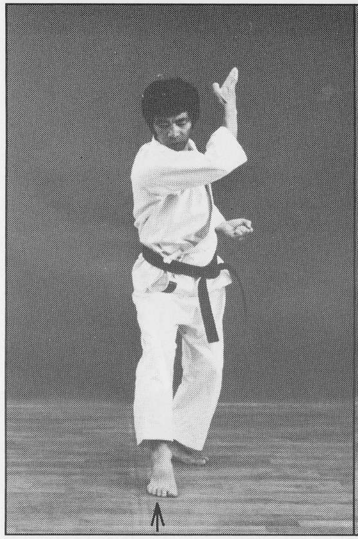
KŌKUTSU DACHI
SUIHEI BO DORI



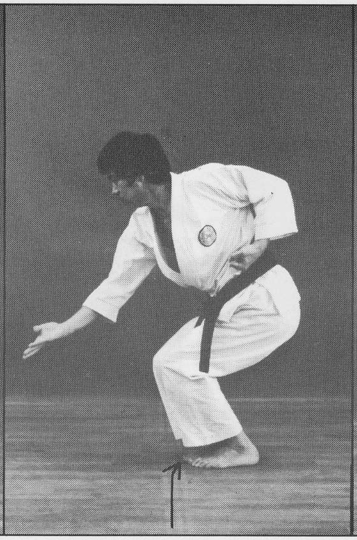
▯ 3 — A



▯ ③



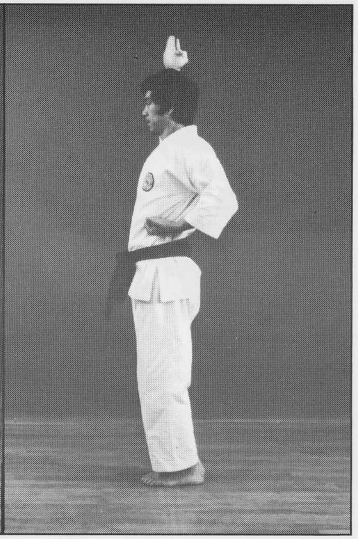
◇ 4 — A ▷



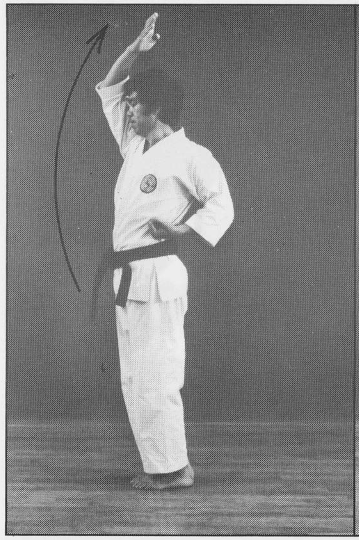
◆◆ 4 — B ◈

閉足立・背刀掬投

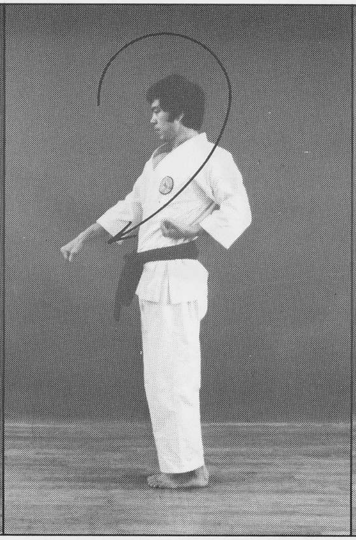
HEISOKU DACHI
HAITŌ SUKUI NAGE



◆ 4 — C ▷



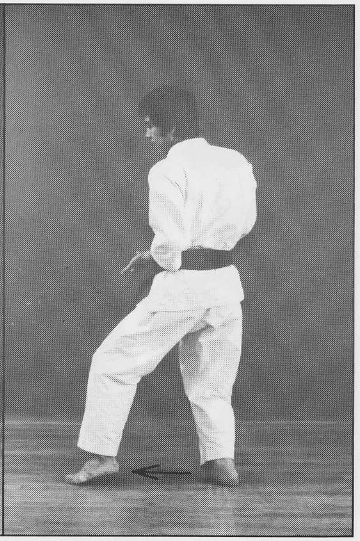
◆ 4 — D ◀



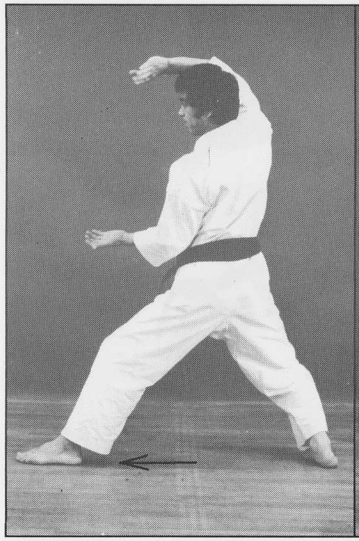
◆ ④ ◀

閉足立・下段鉄槌打

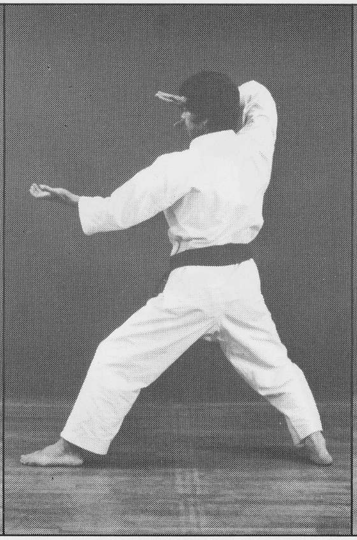
HEISOKU DACHI
GEDAN TETTSUI UCHI



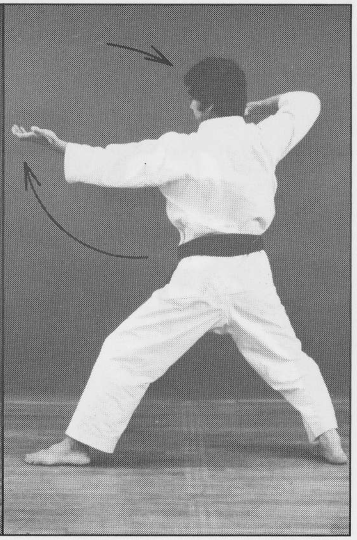
◇ 5 — A ▷



◆ ⑤ ◀



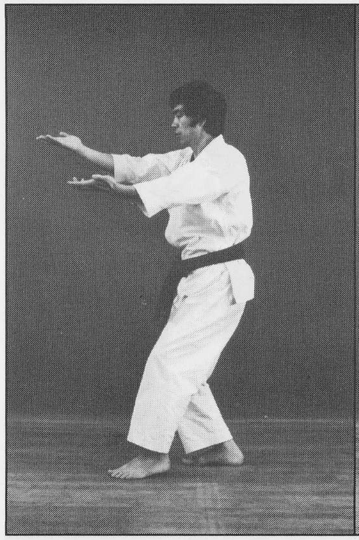
◇◇ 6 — A ▷▷



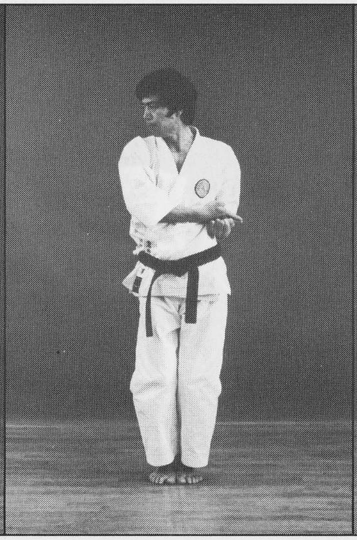
◇◇ ⑥ ◈

後屈立・水平棒捕

KŌKUTSU DACHI
SUIHEI BO DORI



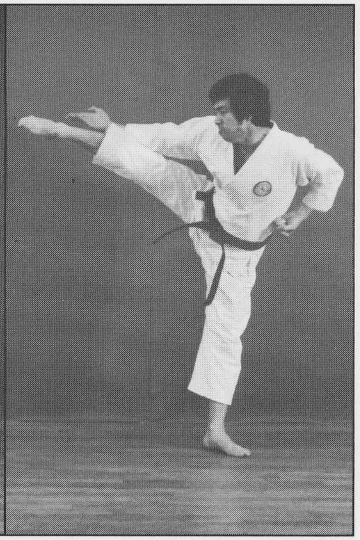
◇ 7－A ▷



◇◇ ⑦ ▷

閉足立・背刀腰構

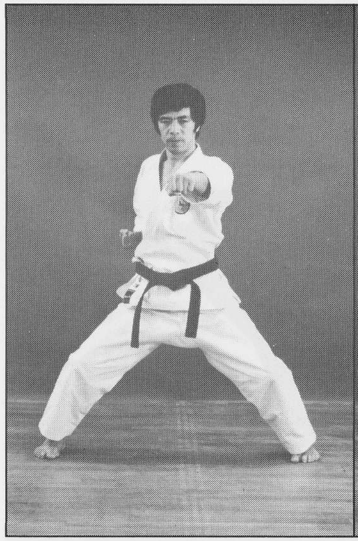
HEISOKU DACHI
HAITŌ KOSHI GAMAE



◆ 8－A ◀

横蹴上同時背刀打

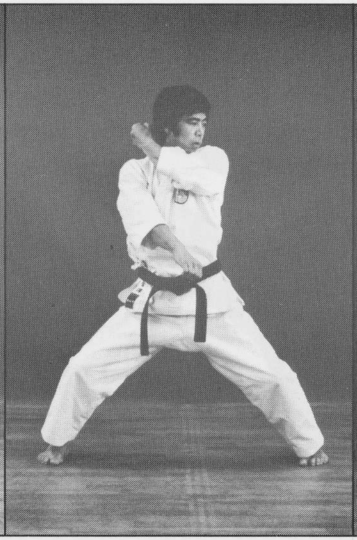
YOKO KEAGE DŌJI HAITŌ UCHI



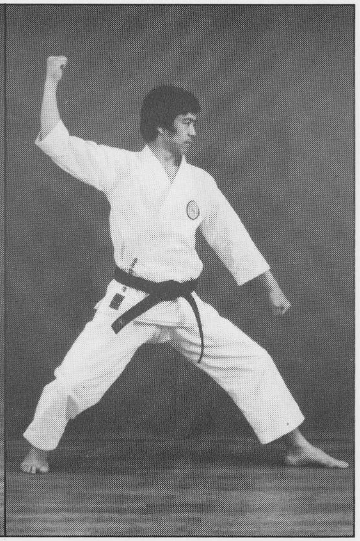
◆ ⑨ ▶

騎馬立・左中段突

KIBA DACHI
HIDARI CHŪDAN ZUKI



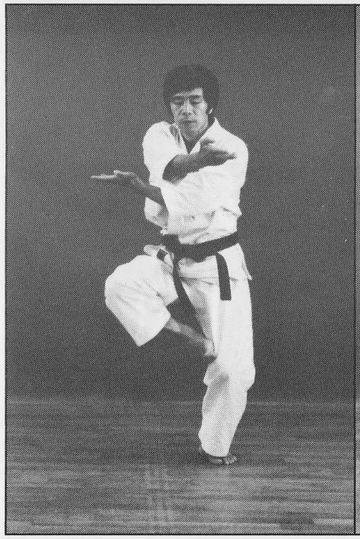
◇ 10－A ▷



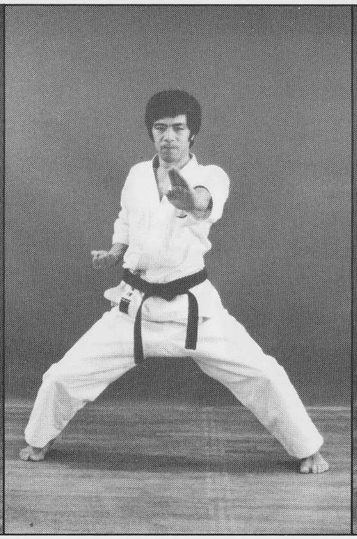
◆ ⑩ ◀

後屈立・卍受

KŌKUTSU DACHI
MANJI UKE



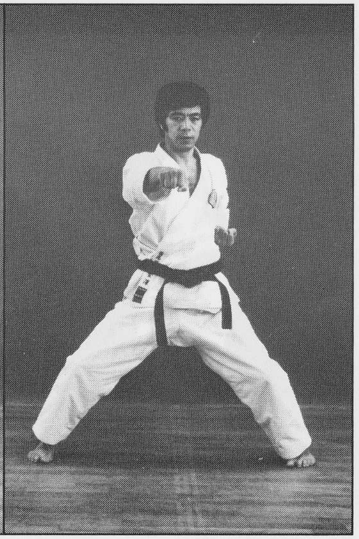
◇ 8－B ▷



◆ ⑧ ◈

騎馬立・縦手刀受

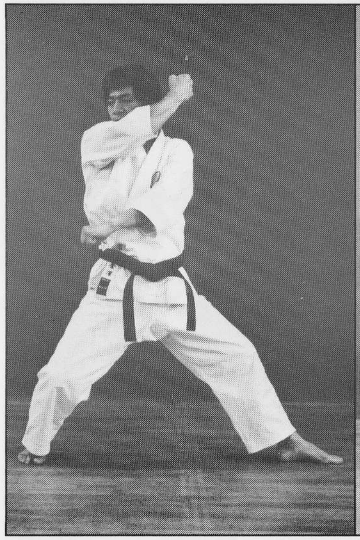
KIBA DACHI
TATE SHUTŌ UKE



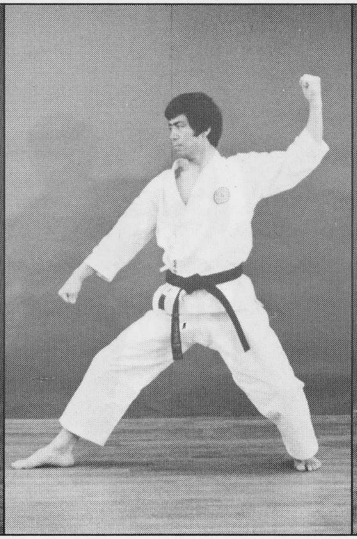
◆ 9－A ◀

騎馬立・右中段突

KIBA DACHI
MIGI CHŪDAN ZUKI



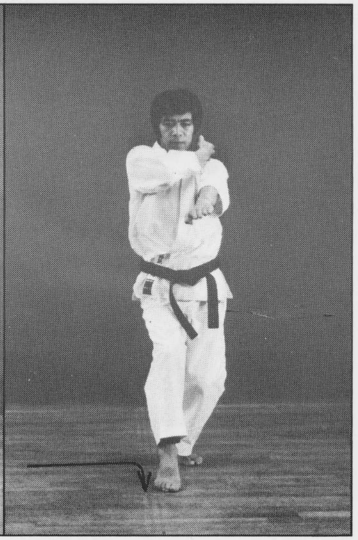
◇ 11－A ▷



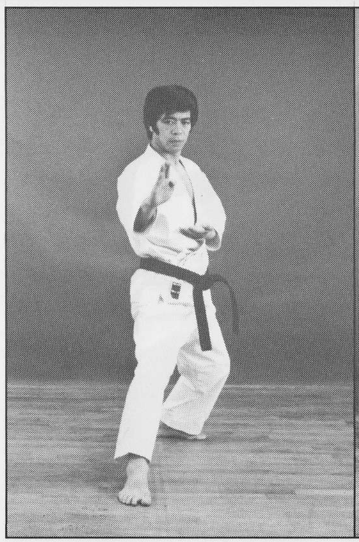
◆ ⑪ ◀

後屈立・卍受

KŌKUTSU DACHI
MANJI UKE



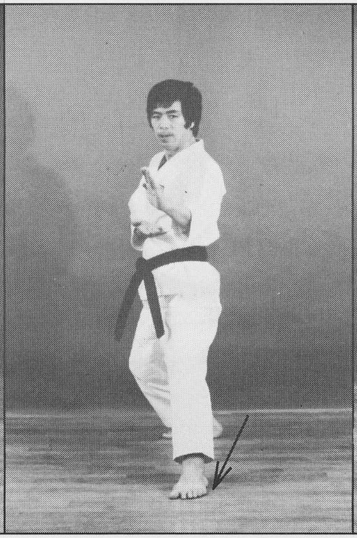
◇ 12－A ▷



◆ ⑫ ◀

後屈立・右中段手刀受

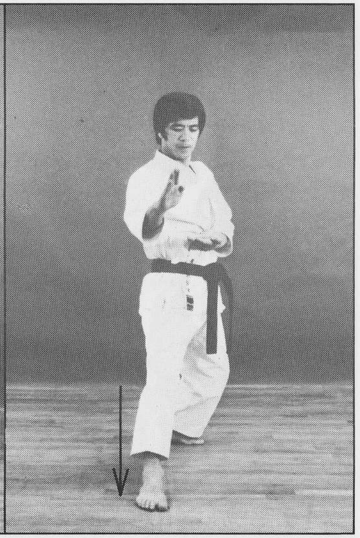
KŌKUTSU DACHI
MIGI CHŪDAN SHUTŌ UKE



◆ ⑬ ◀

後屈立・左中段手刀受

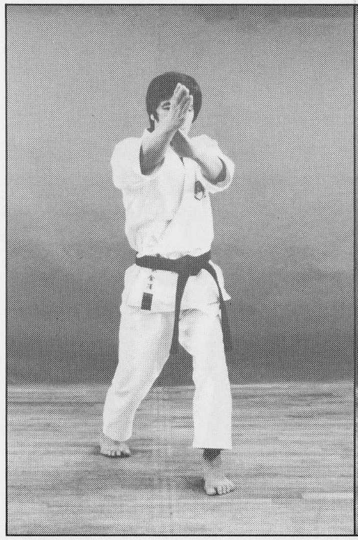
KŌKUTSU DACHI
HIDARI CHŪDAN SHUTŌ UKE



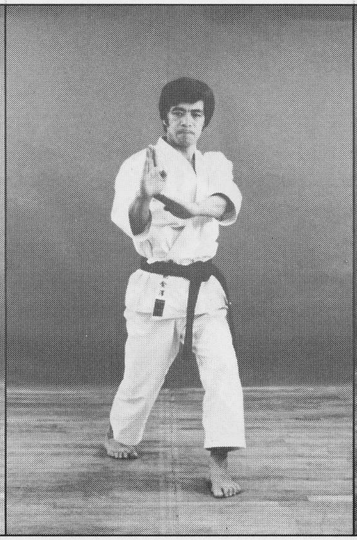
◆ ⑭ ◀

後屈立・右中段手刀受

KŌKUTSU DACHI
MIGI CHŪDAN SHUTŌ UKE



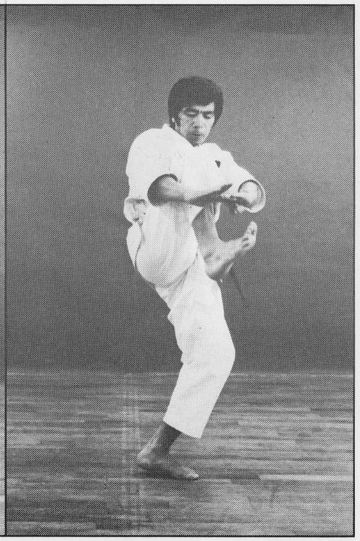
◇◇ 16—B ▷▷



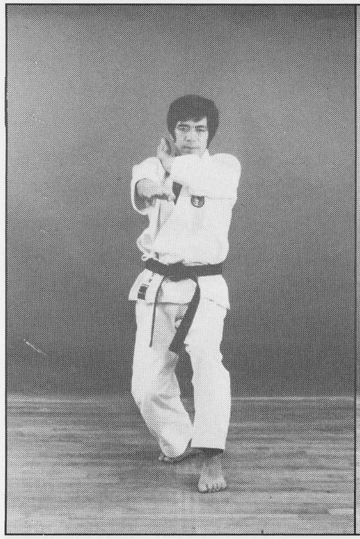
◆◆ ⑯ ◈

逆半身・返捕

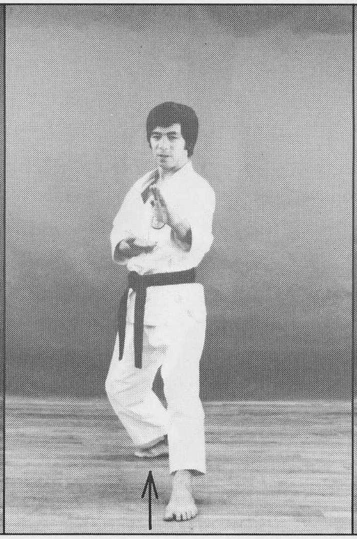
GYAKU HANMI KAESHI DORI



◇ 17—A ▷



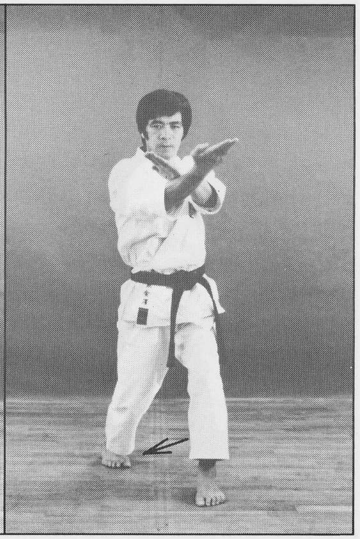
◇ 15—A ▷



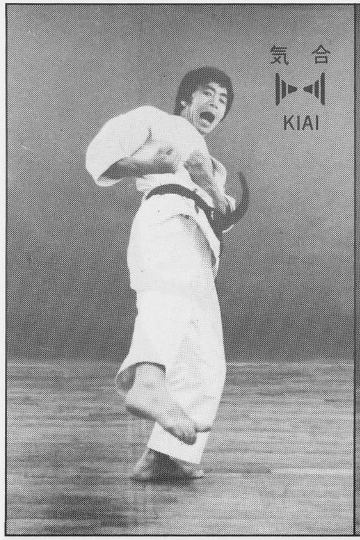
◆ ⑮ ◀

後屈立・左中段手刀受

KŌKUTSU DACHI
HIDARI CHŪDAN SHUTŌ UKE



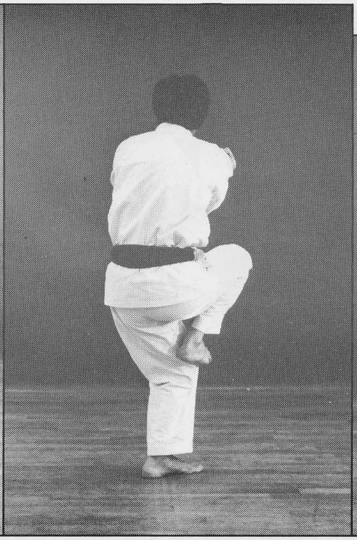
◇◇ 16—A ▷▷



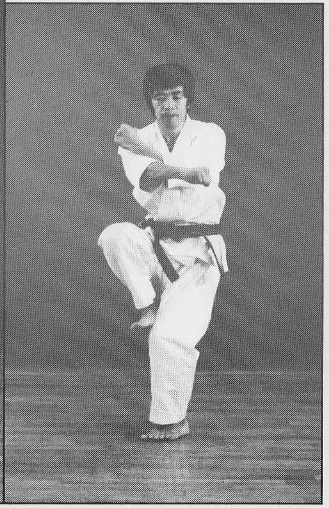
◆ ⑰ ◀

下段蹴下

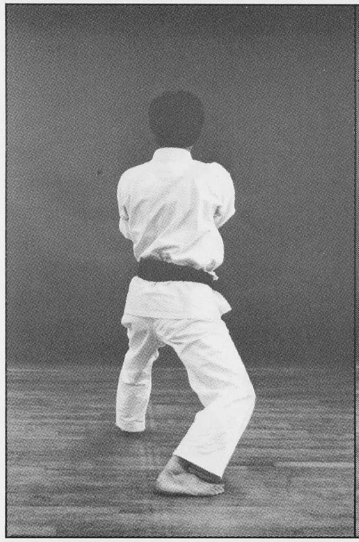
GEDAN KESAGE



◇ 18—A ▷



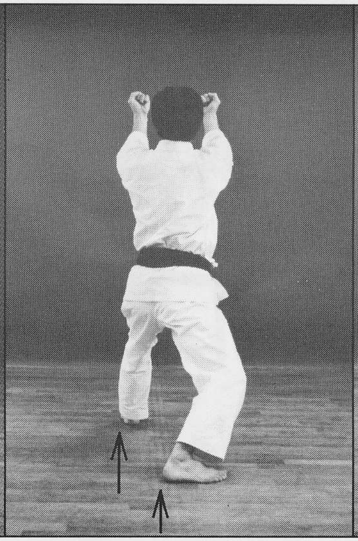
18—A
📷



◆ ⑱ ◀

後屈立・両腕内受

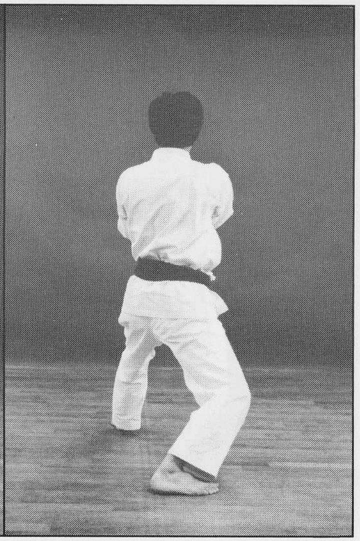
KŌKUTSU DACHI
RYOWAN UCHI UKE



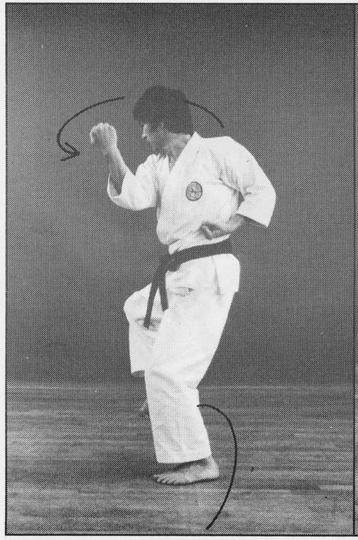
◆ 19－A ◀

後屈立・上段平行裏突

KŌKUTSU DACHI
JŌDAN HEIKŌ URAZUKI



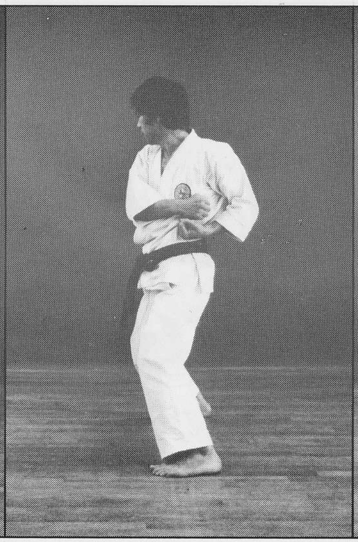
◇ ⑲ ▷



◆ 20－A ◀

足払中段同時受

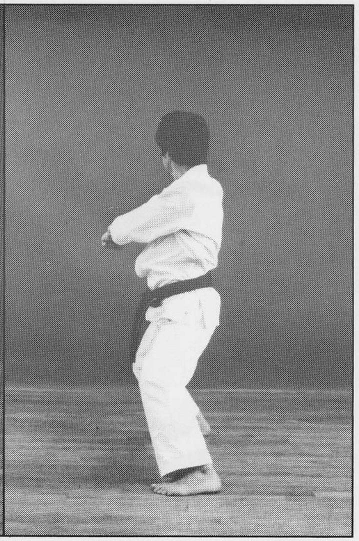
ASHI BARAI CHŪDAN
DŌJI UKE



◆ 20－B ▷

腰　構

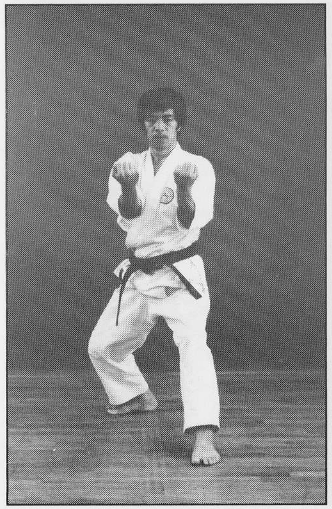
KOSHI GAMAE



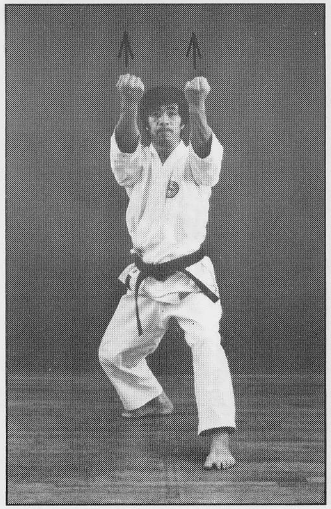
◆ ⑳ ◀

騎馬立・側面諸手突

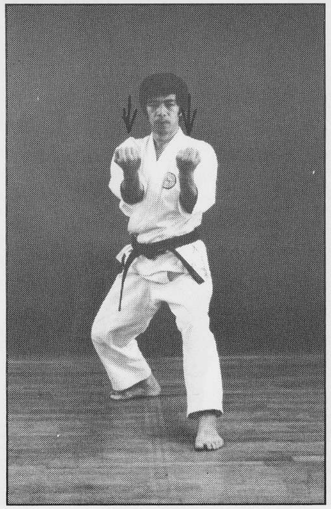
KIBA DACHI
SOKUMEN MOROTE ZUKI



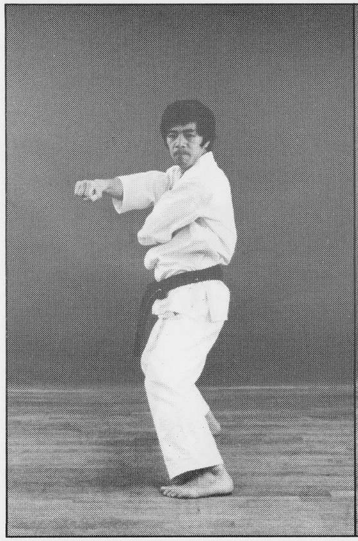
⑱



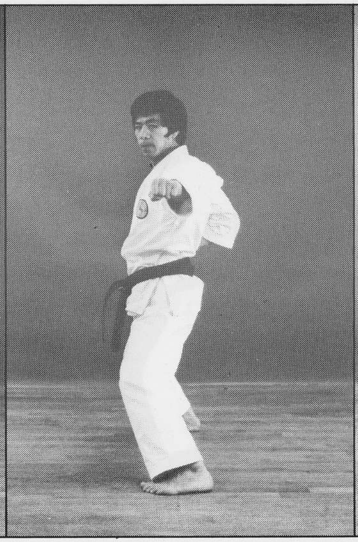
19－A



⑲



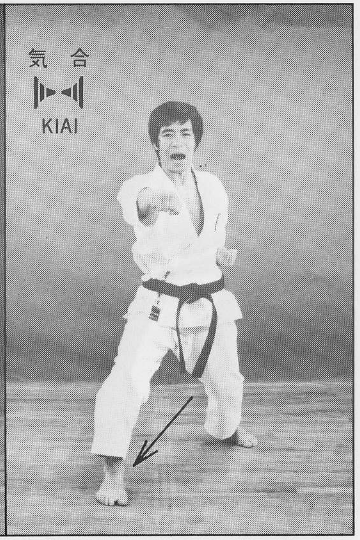
◇ 21－A ▷



◆ ㉑ ◀

騎馬立・中段鉄槌打

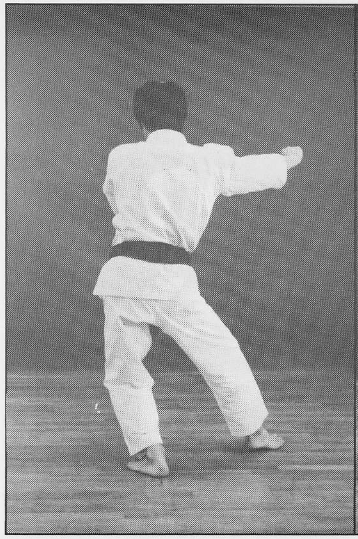
KIBA DACHI
CHŪDAN TETTSUI UCHI



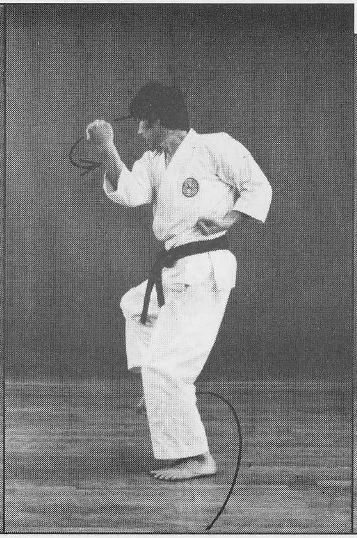
◆ ㉒ ◀

前屈立・右中段追突

ZENKUTSU DACHI
MIGI CHŪDAN OI ZUKI



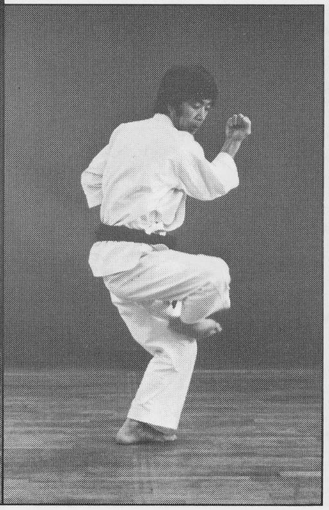
◇ 23－A ▷



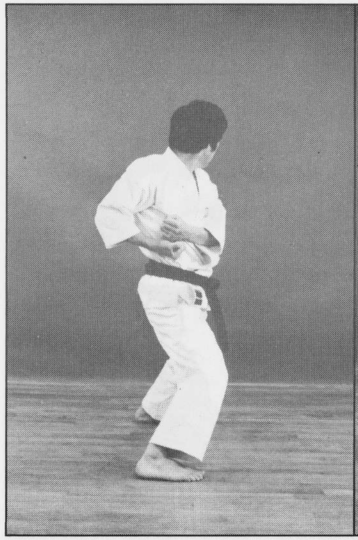
◆ 23－B ◀

足払中段同時受

ASHI BARAI
CHŪDAN DŌJI UKE



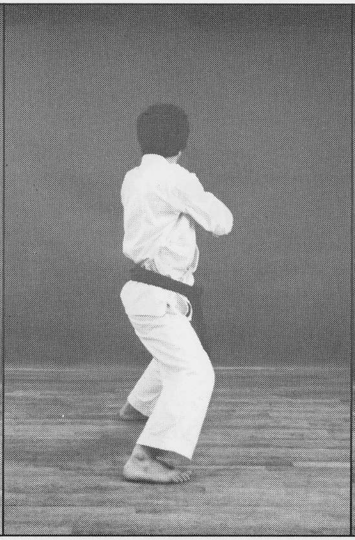
23－B



◇ 24－B ▷

腰　構

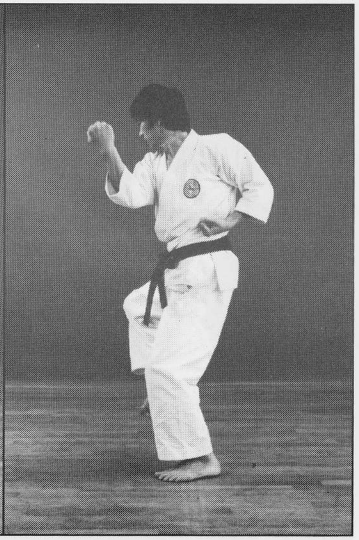
KOSHI GAMAE



◆ ㉔ ◀

騎馬立・側面諸手突

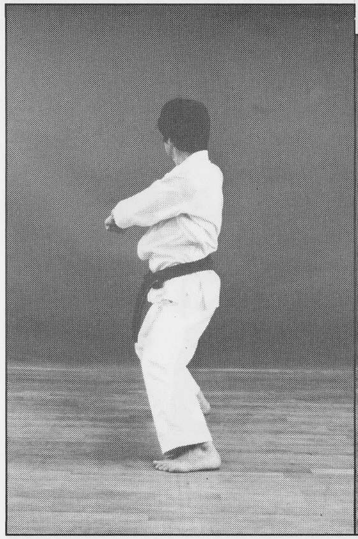
KIBA DACHI
SOKUMEN MOROTE ZUKI



◆ 25－A ◀

足払中段同時受

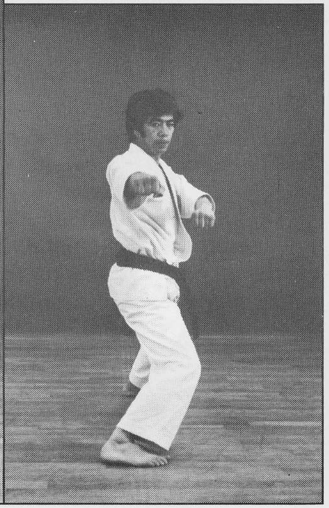
ASHI BARAI
CHUDAN DŌJI UKE



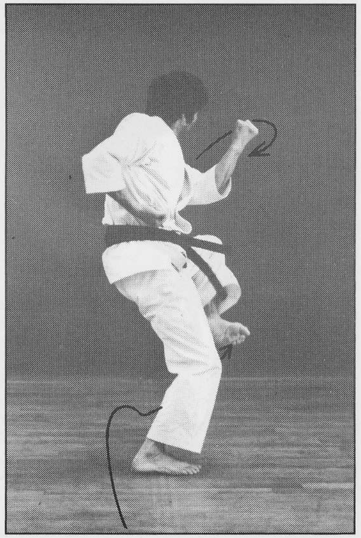
◆ ㉓ ◀

騎馬立・側面諸手突

KIBA DACHI
SOKUMEN MOROTE ZUKI



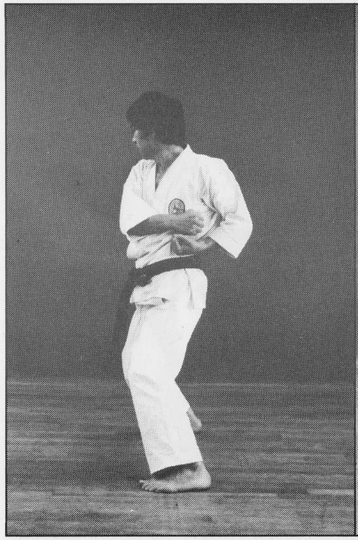
㉓



◆ 24－A ◀

足払中段同時受

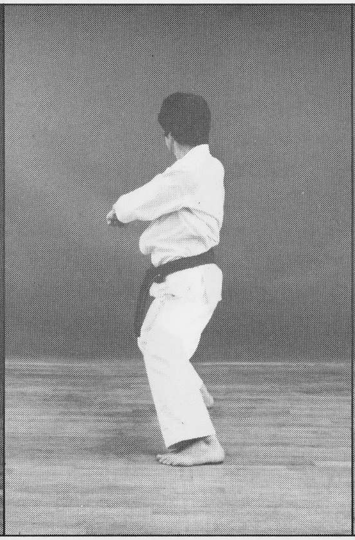
ASHI BARAI
CHŪDAN DŌJI UKE



◇ 25－B ▷

腰　構

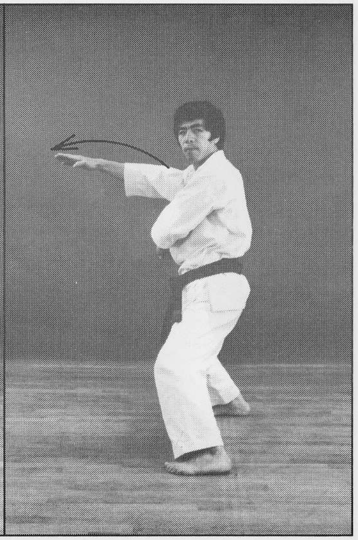
KOSHI GAMAE



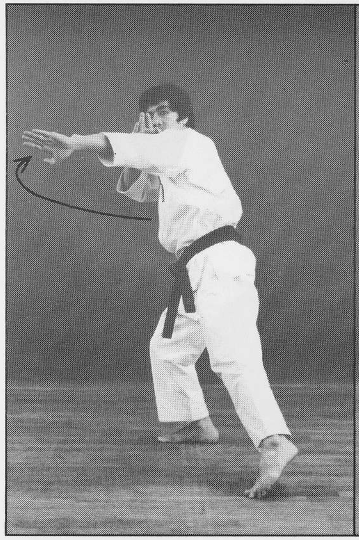
◆ ㉕ ◀

騎馬立・側面諸手突

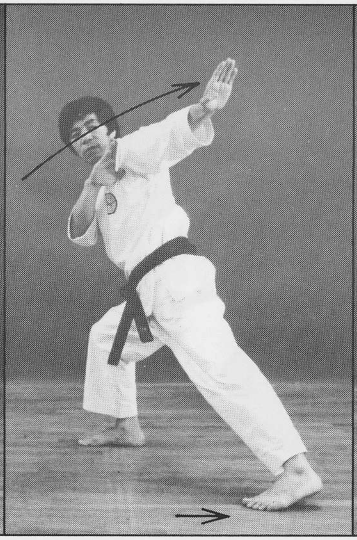
KIBA DACHI
SOKUMEN MOROTE ZUKI



◇ 26－A ▷



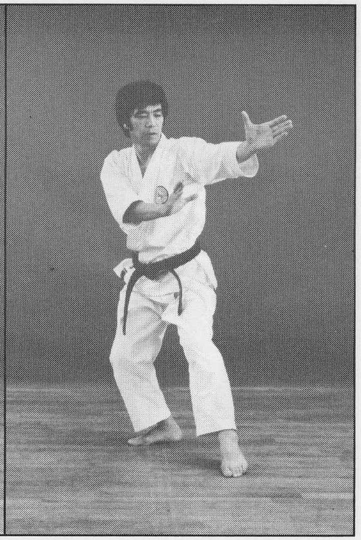
◇◇ 26－B ▷▷



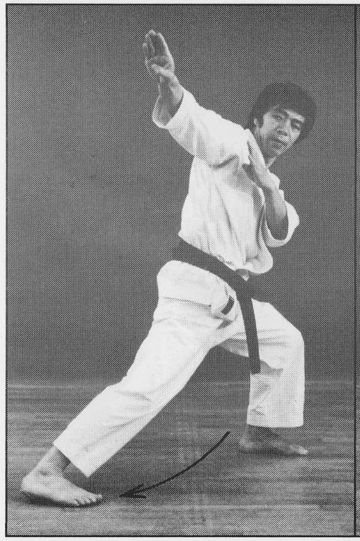
◇◇ 26－C ▷▷

裏足掛上段手刀同時受

URA ASHIGAKE JŌDAN SHUTŌ
DŌJI UKE



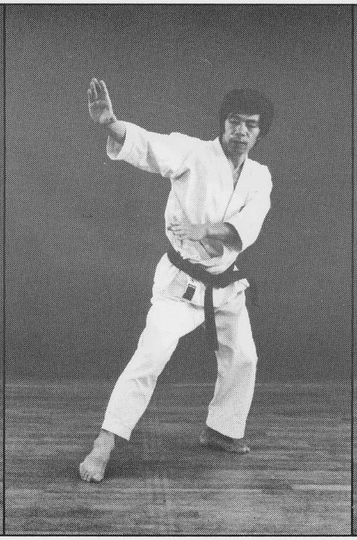
◆◆ 26－D ▷▷



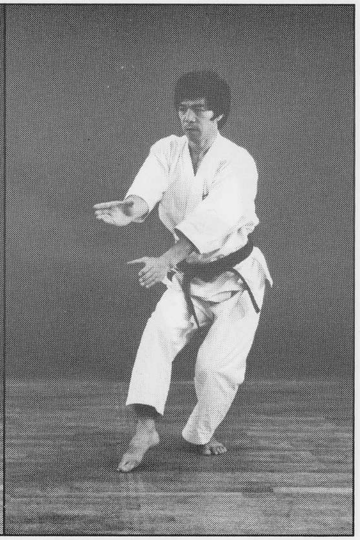
◇◇ 28－B ▷▷

裏足掛上段手刀同時受

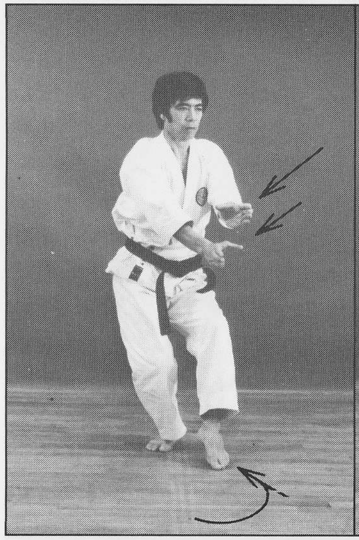
URA ASHIGAKE JŌDAN SHUTŌ
DŌJI UKE



◇◆ 28－C ▷▷



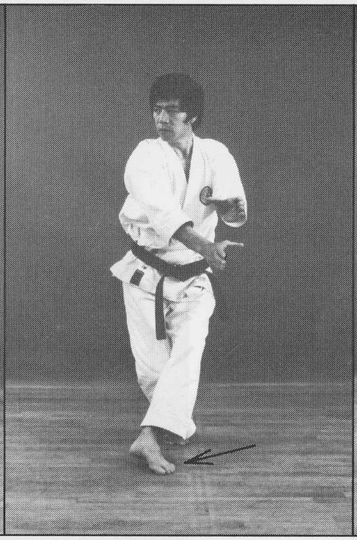
◆◆ 28－D ▷◈



◆◆ ㉖ ▷◈

猫足立・諸手引落

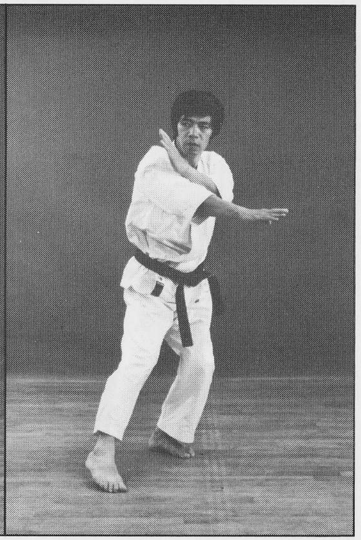
NEKOASHI DACHI
MOROTE HIKI OTOSHI



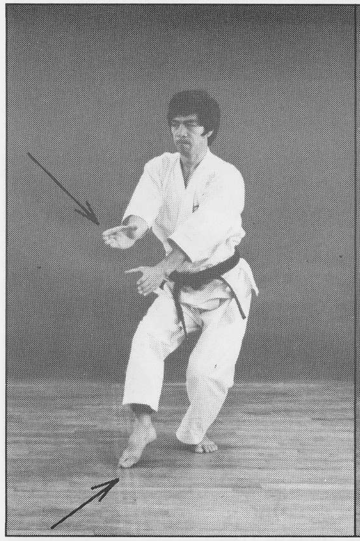
◇ ㉗ ▷

横差足

YOKO SASHI ASHI



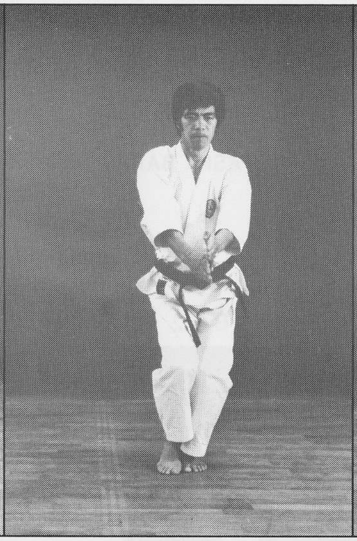
◇◇ 28－A ▷▷



◆◆ ㉘ ▷◈

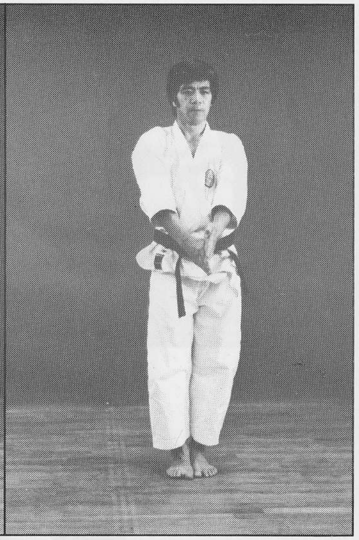
猫足立・諸手引落

NEKOASHI DACHI
MOROTE HIKI OTOSHI



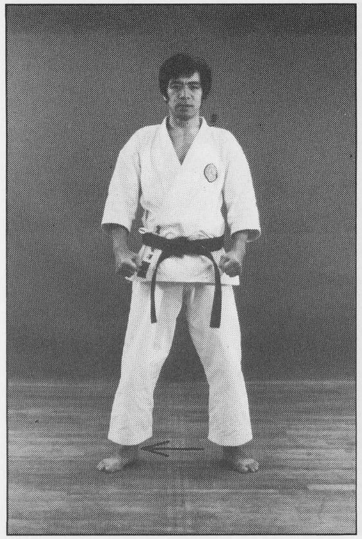
◇◇ 止め－A ▷▷

YAME－A



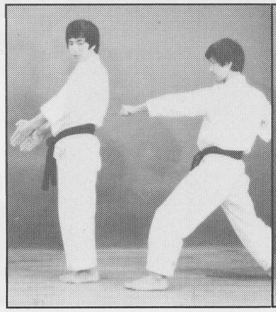
◇◇ 止め ▷▷

YAME



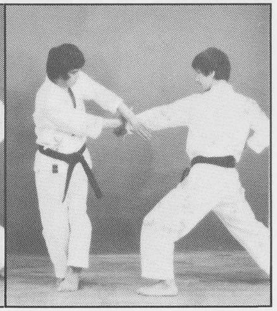
自然体
SHIZENTAI

A－1



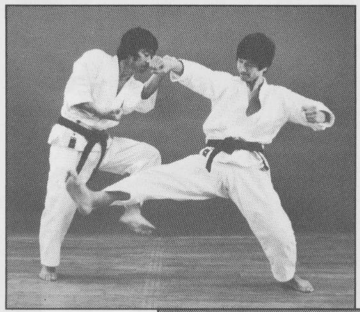
●追　突
OI ZUKI

A－2



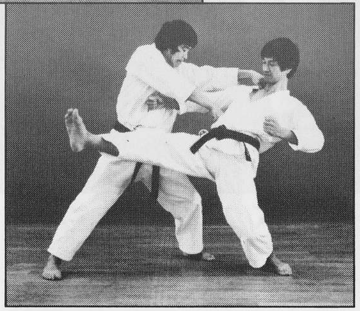
○開手併受
KAISHU AWASE UKE

B－1



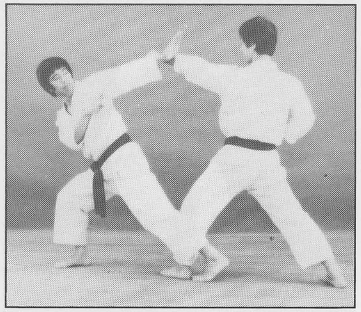
●追　突
OI ZUKI
○外受同時足払
SOTO UKE DŌJI
ASHI BARAI

B－2



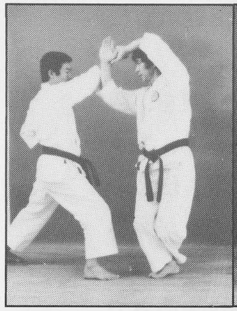
○諸手突
MOROTE ZUKI

C－1



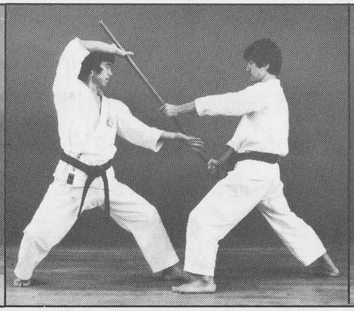
●追　突
OI ZUKI
○背面手刀受
HAIMEN SHUTŌ UKE

A－3



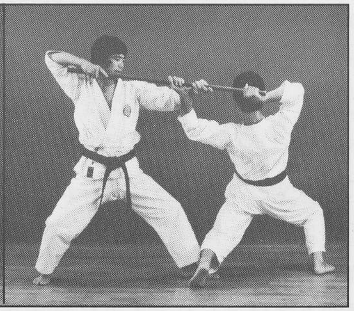
●追　突
OI ZUKI
○開手併受
KAISHU AWASE
UKE

A－4



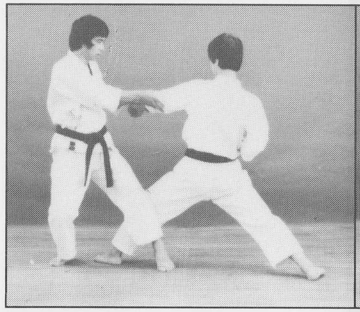
●杖　打
JO UCHI
○杖　受
JO UKE

A－5



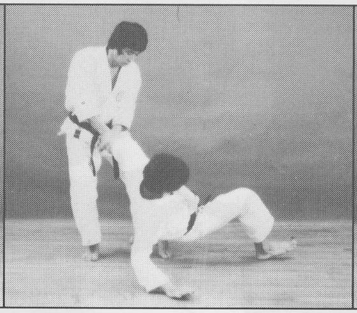
○杖　捻
JO HINERI

C－2



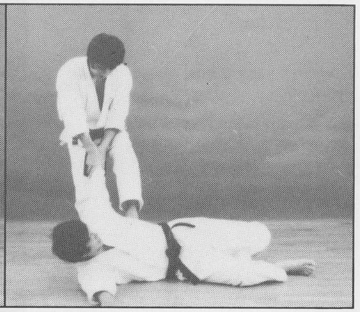
○手摑足掛
TE ZUKAMI ASHIGAKE

C－3



○足　払
ASHI BARAI

C－4



○下段蹴込
GEDAN KEKOMI

観空小（かんくうしょう）

クーシャンクーともいい、公相君と書きます。上巻でも書いた通り、中国明朝の使節随員で拳法の達人、公相君という人が伝えたといわれ、松濤館流を代表する型です。

このクーシャンクーの型を大とし、拳聖糸洲安恆先生が創案された型を、観空小としております。他に四方公相君（シホウクーシャンクー）といって、大・小二つの型のうちから、主な技を抜粋した、糸洲先生の創案による型も伝えられていますが、松濤館流（本会）ではこれは除き、観空は大・小２種のみが伝承されています。

観空と名付けられるもとになった、両掌を組んで空を仰ぎ見る型は大のみで、小には、観空に該当する型はありません。ただし、演武線の動作は類似しています。

相手の攻撃に対し、左・右・前と三方の中段諸手内受に始まる技の連続は、大にくらべ、ハデさはありませんが、高度になります。

糸洲先生の高弟、知花朝信師範は、このクーシャンクー小（観空小）を良く保存伝承され、後輩に指導されておりました。

KANKU-SHO

Also called KUSHANKU, as mentionned in the first volume, it is a representative KATA in SHOTOKAN.

KANKU-DAI belongs to KOSHOKUN whereas KANKU SHO was created by ITOSU.

Only SHOTOKAN kept these two. Another besides ITOSU, SHIHO KUSHANKU is a version of both.

Although the embusen is very similar, SHO begins differently than DAI, so called because of the first movement.

Beginning the KATA with MOROTE UKE in three directions is not as impressive or spectacular but of higher technical level.

CHIBANA, the most advanced student of master ITOSU studied and kept this KATA teaching it to his students.

KANKU-SHO

Connu aussi sous le nom de KUSHANKU comme mentionné dans le premier volume, c'est un KATA représentatif du style SHOTOKAN. KANKU-DAI appartient à KOSHOKUN tandis que KANKU-SHO fut créé par ITOSU.

Ces deux formes existent seulement en SHOTOKAN. SHIHO KUSHANKU, une version différente de celle d'ITOSU est inspirée des deux.

Le premier movement de DAI, d'où son nom, diffère de SHO quoique l'embusen est similaire. La série de MOROTE-UKE dans trois directions au début du KATA n'est pas aussi impressionnante ou spectaculaire, mais d'un niveau technique supérieur. CHIBANA, l'élève le plus avancé de maître ITOSU, l'étudia et le conserva pour l'enseigner à ses élèves.

KANKU-SHO

También llamada KUSHANKU, como se mencionó en el primer volumen, es una de las KATAS típicamente representativas del SHOTOKAN. KANKU DAI corresponde a KOSHOKUN, mientras KANKU SHO fue creada por ITOSU.

Al SHOTOKAN sólo han llegado estas dos, existiendo otra de ITOSU, SHIHO KUSHANKU, extracto de las otras dos.

El primer movimiento de DAI, de donde viene su nombre, no aparece en SHO, aunque la embusen es muy similar en ambas. La serie de MOROTE-UKE en tres direcciones del inicio de la KATA no es tan vistoso ni espectacular, pero sí superior. El alumno más destacado del maestro ITOSU, CHIBANA, estudió y conservó esta KATA, enseñándola a sus alumnos.

KANKU-SHO

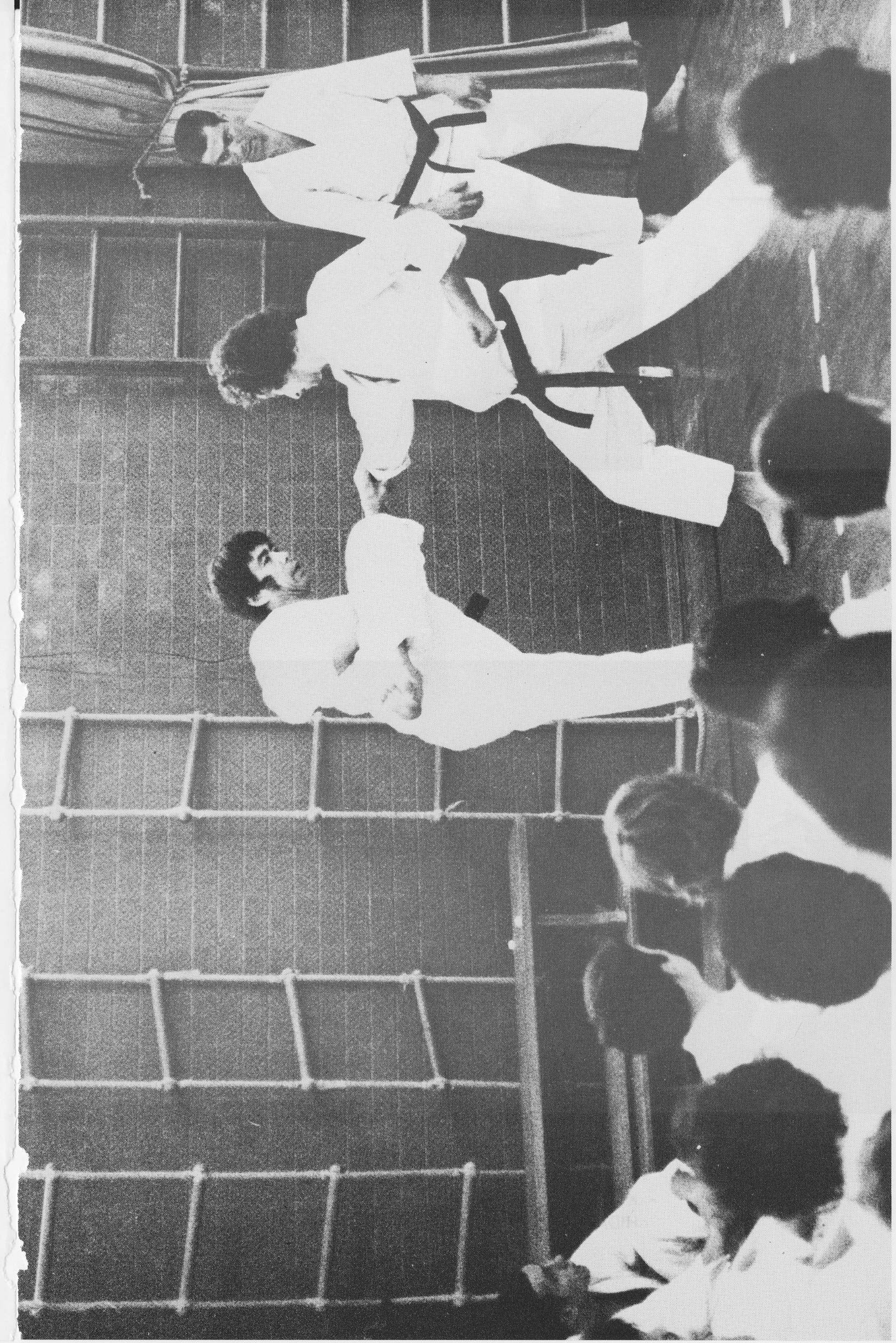
Wie es bereits im ersten Band erklärt, war KOSOKUN, ein spezieller Gesandter des Kaisers MING von China und ein KENPO Experte, wahrscheinlich der Gründer dieser KATA, die auch KUSHANKU genannt ist. Sie ist die typische KATA im SHOTOKAN.

Diese KUSHANKU entspricht KANKU-DAI. Die von ITOSU Sensei, der Heiligen Faust, ausgedachte KATA heißt KANKU SHO. Außerdem wird SHIHO KUSHANKU geübt, ein Werk von ITOSU Sensei: Zusammensetzung der Haupttechniken von DAI und SHO. Im SHOTOKAN werden aber nur DAI und SHO geübt.

Die Form (durch die aneinandergeschlagene Hände zum Himmel hinaufzublicken) wird nur in DAI ausgeführt. Aber DAI und SHO ähneln sich bei Bewegungen von ENBUSEN.

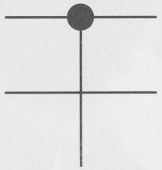
Aufeinanderfolgende Techniken, die gegen den gegnerischen Angriff mit CHUDAN-MOROTE-UCHI-UKE in drei Richtungen (nach links, rechts und vorne) beginnen, sehen im Vergleich mit DAI schlichter aus, aber brauchen mehr Übungen.

Herr CHIHANA, der hervorragende Schüler von ITOSU Sensei, hat diese KANKU-SHO sorgfältig geübt und Nachfolgern beigebracht.

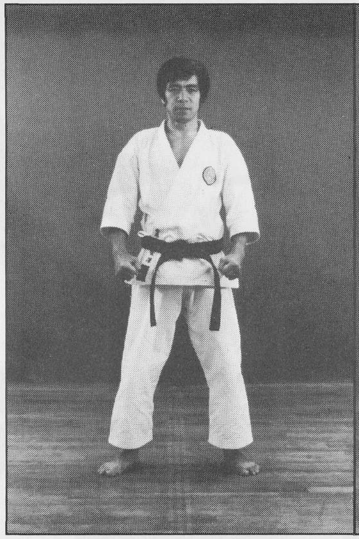


Portugal

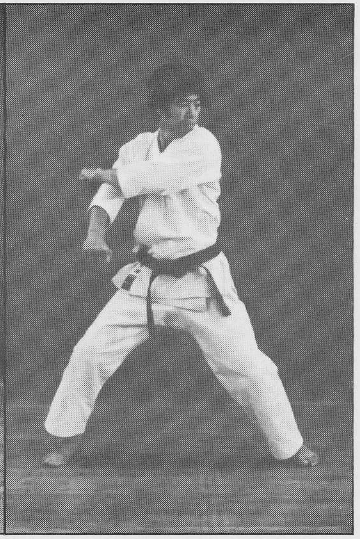
観　空　小
KANKU SHO



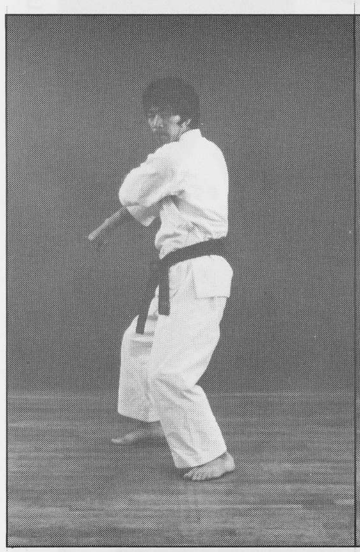
演　武　線
ENBUSEN



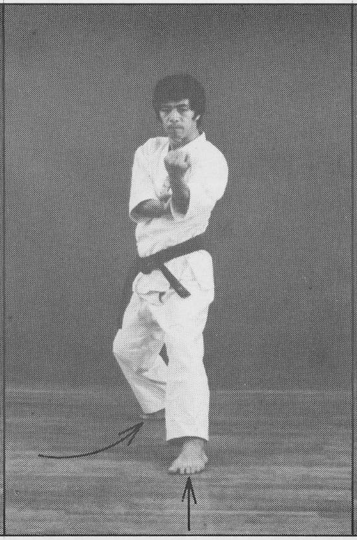
用　意
YŌI



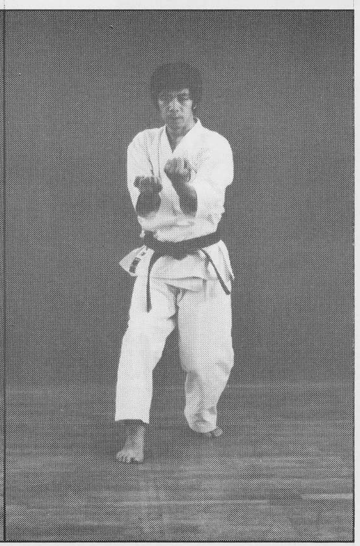
◇　1－A　▷



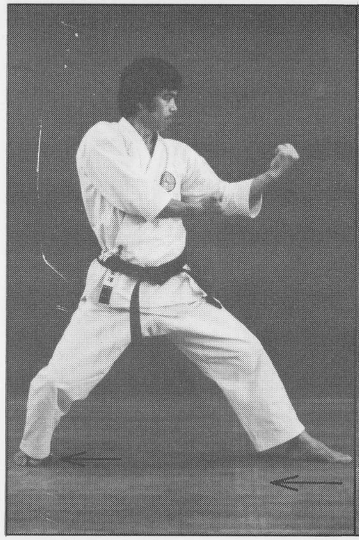
◇　3－A　▷



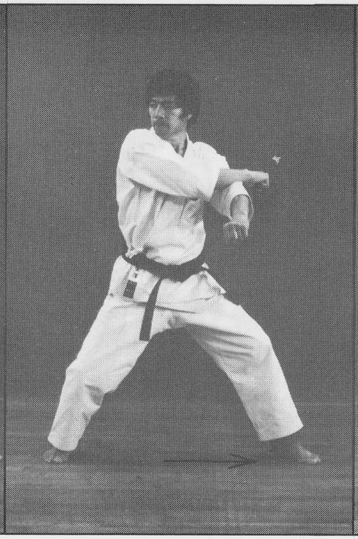
◆　③　◀
後屈立・左中段諸手受
KŌKUTSU DACHI
HIDARI CHŪDAN MOROTE UKE



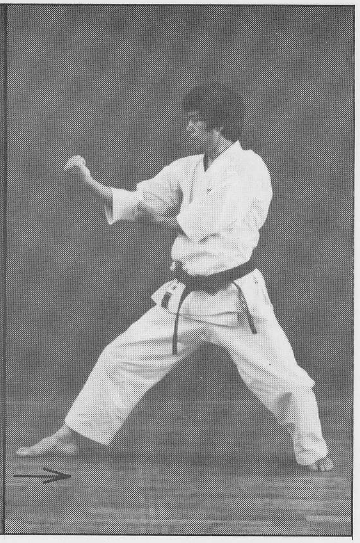
◇　4－A　▷



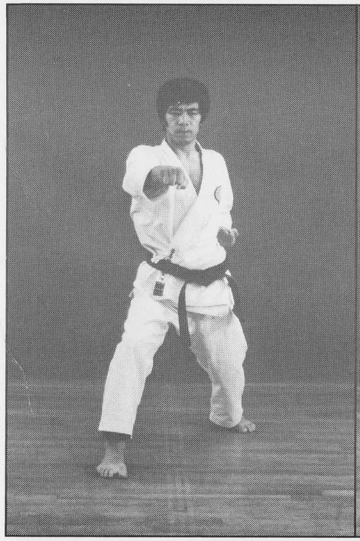
◆　①　◀
後屈立・右中段諸手受
KŌKUTSU DACHI
MIGI CHŪDAN MOROTE UKE



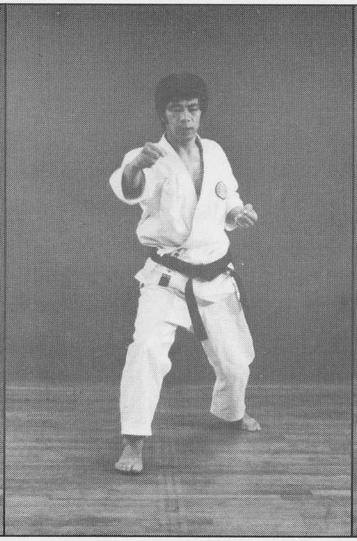
◇　2－A　▷



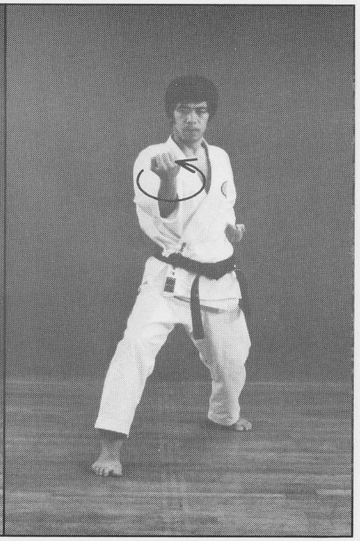
◆　②　◀
後屈立・左中段諸手受
KŌKUTSU DACHI
HIDARI CHŪDAN MOROTE UKE



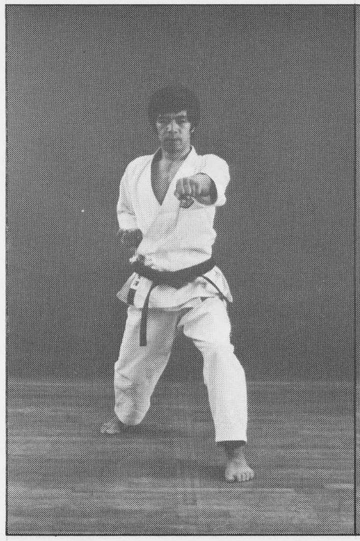
◆　4－B　◀
前屈立・右中段追突
ZENKUTSU DACHI
MIGI CHŪDAN OI ZUKI



◆　4－C　▷



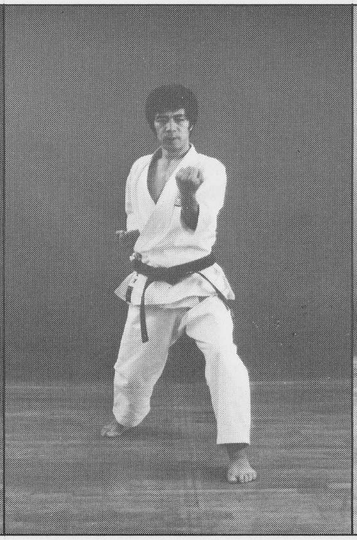
◆　④　◀
前屈立・捻返
ZENKUTSU DACHI
HINERI KAESHI



◆ 5－A ◀

前屈立・左中段追突

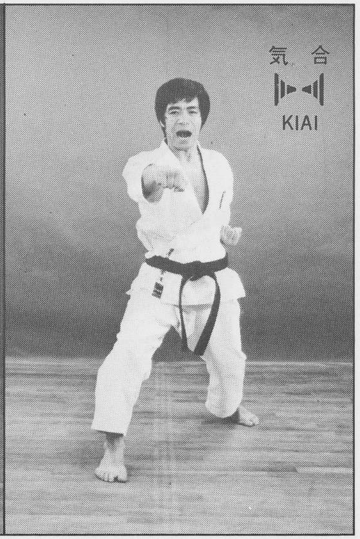
ZENKUTSU DACHI
HIDARI CHŪDAN OI ZUKI



◆ ⑤ ◀

前屈立・捻返

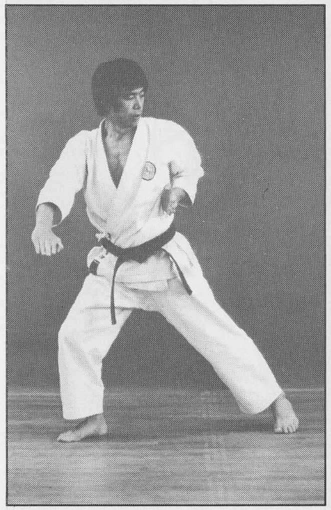
ZENKUTSU DACHI
HINERI KAESHI



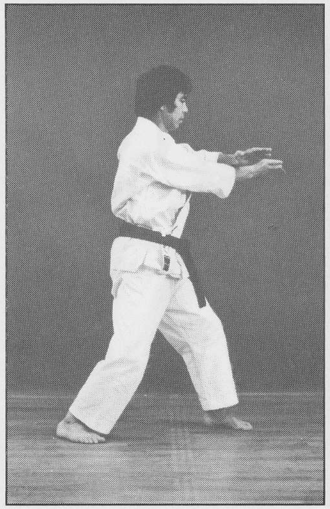
◆ ⑥ ◀

前屈立・右中段追突

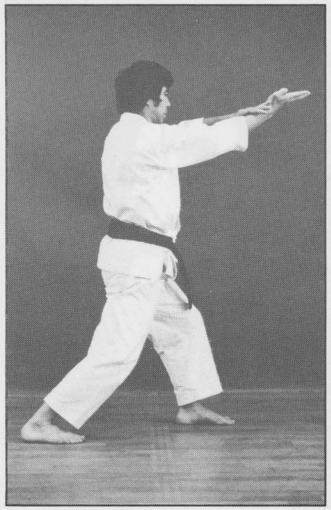
ZENKUTSU DACHI
MIGI CHŪDAN OI ZUKI



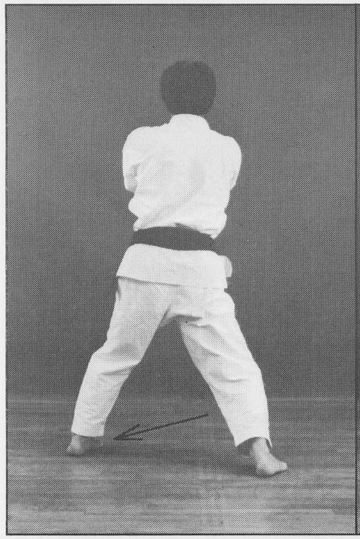
7－A^1



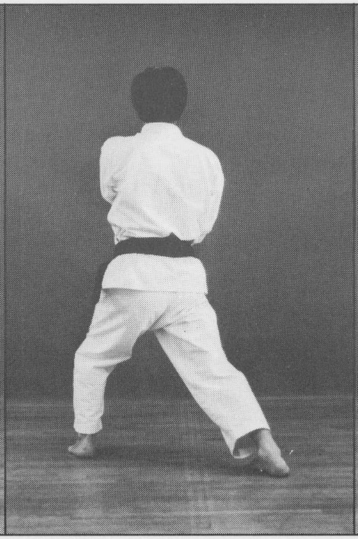
7－A^2



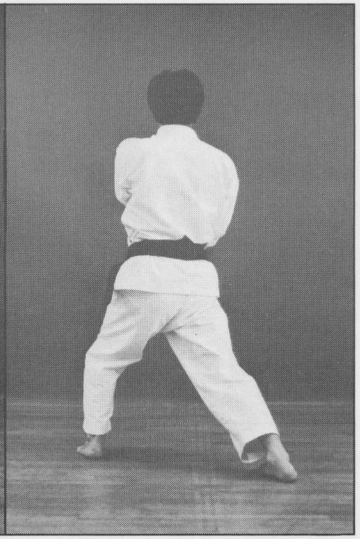
7－A^3



◇◇ 7－A ▷▷



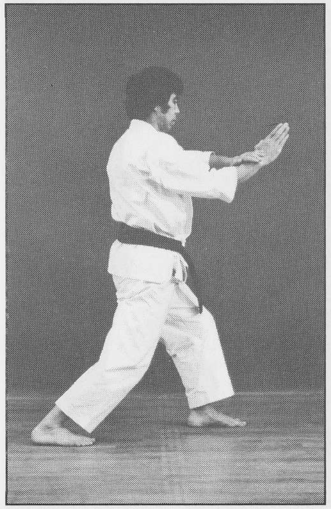
◆◆ 7－B ▷▷



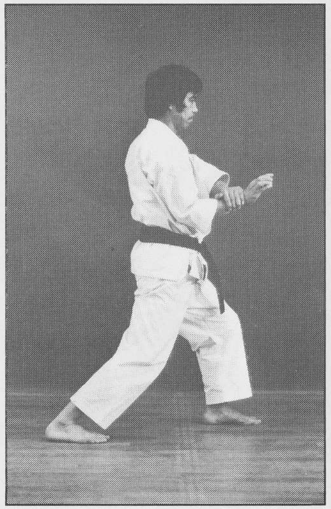
◆◆ ⑦ ▷◇

基立・添手掛捕

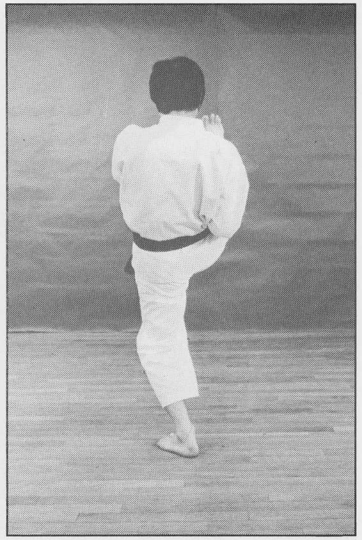
MOTO DACHI
SOETE KAKE DORI



7－B



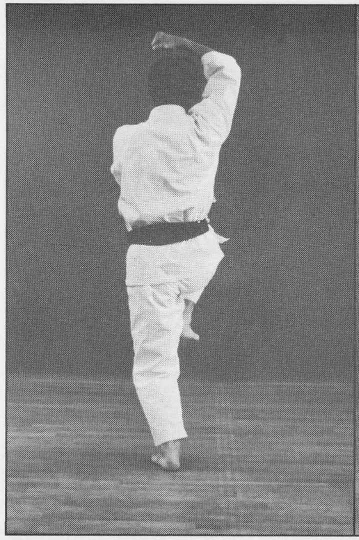
⑦



◆ 8－A ◀

摑捕前蹴

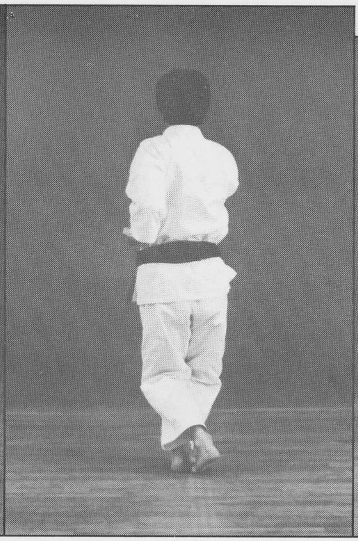
TSUKAMI DORI MAE GERI



◇ 8—B ◈

中段平手抑受

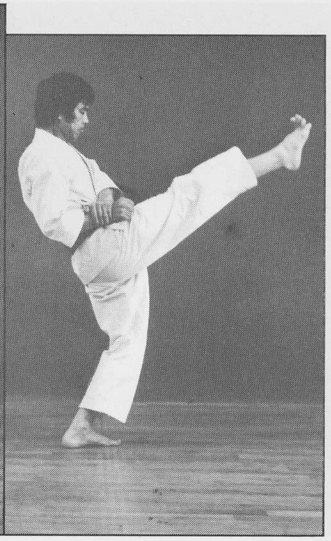
CHŪDAN HIRATE OSAE UKE



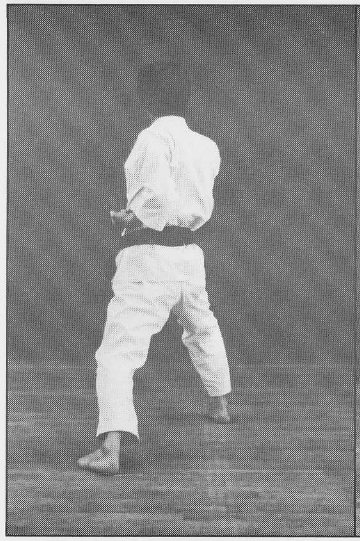
◆ ⑧ ◀

交叉立・縦裏拳打

KŌSA DACHI
TATE URAKEN UCHI



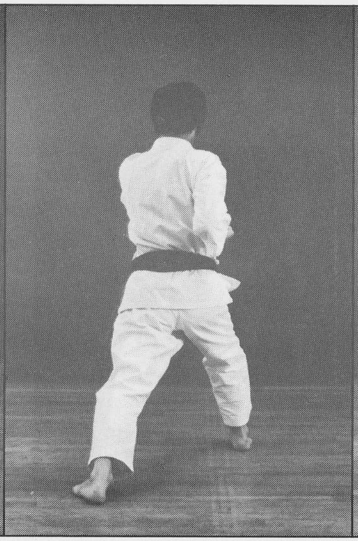
8—A



◆ ⑨ ◀

前屈立・中段内受

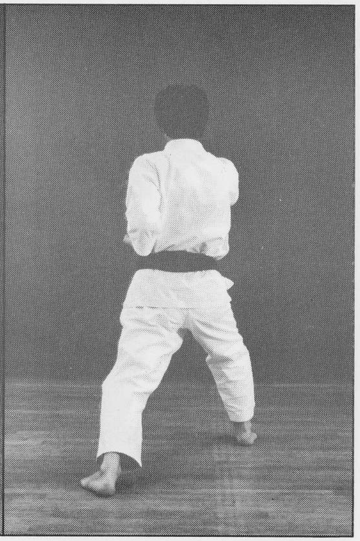
ZENKUTSU DACHI
CHŪDAN UCHI UKE



◆ 10—A ◀

前屈立・中段逆突

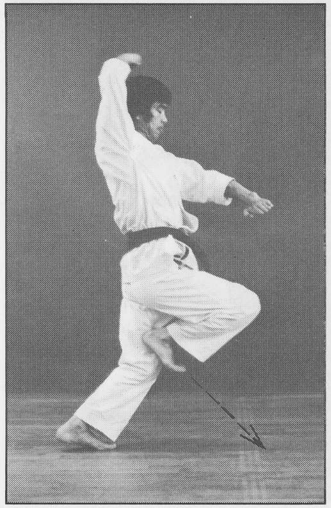
ZENKUTSU DACHI
CHŪDAN GYAKU ZUKI



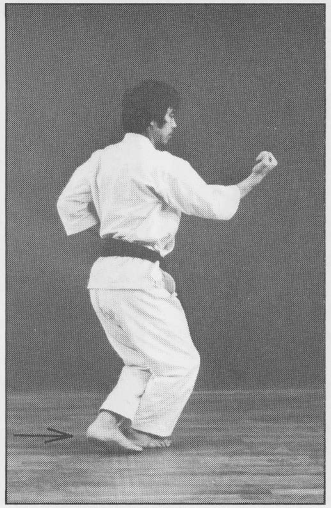
◆ ⑩ ◀

前屈立・中段順突

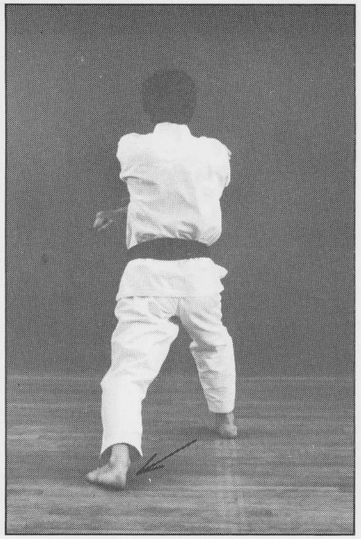
ZENKUTSU DACHI
CHŪDAN JUN ZUKI



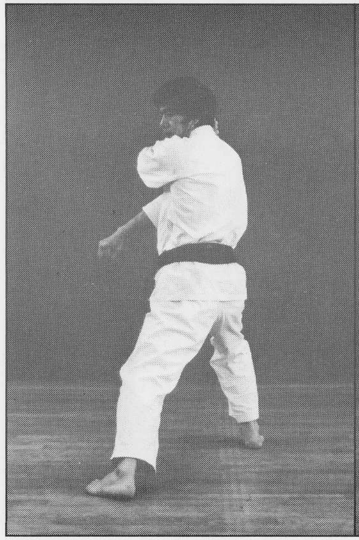
8—B



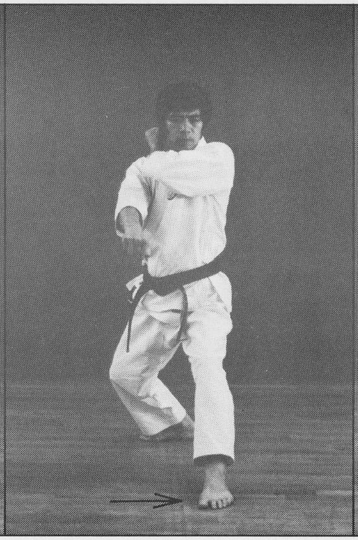
⑧



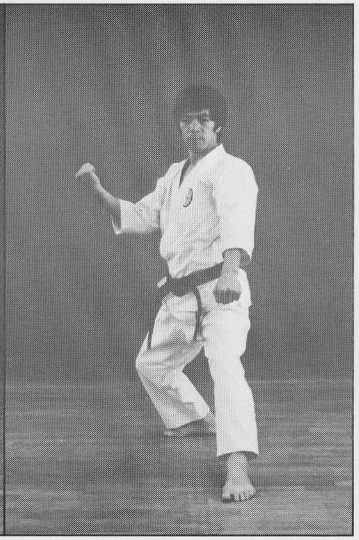
◇ 9—A ▷



◇ 11—A ▷



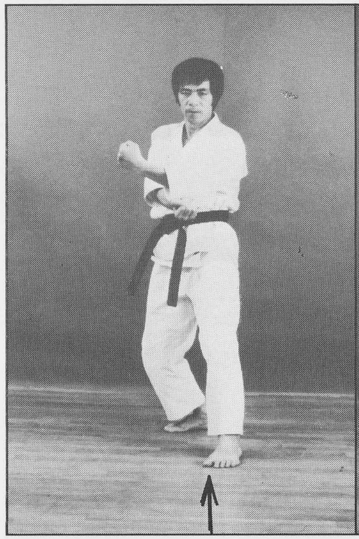
◇ 11—B ▷



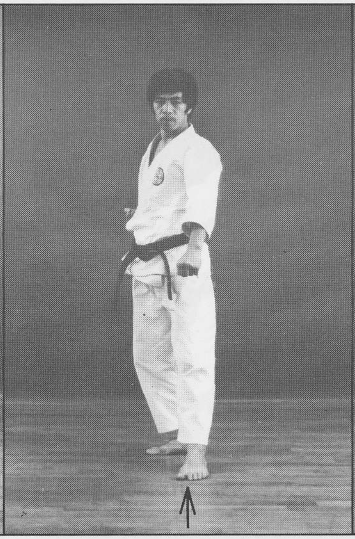
◆ ⑪ ◀

後屈立・火水拳(右中段・左下段払)

KŌKUTSU DACHI
KASUI KEN(MIGI CHŪDAN
HIDARI GEDAN BARAI)



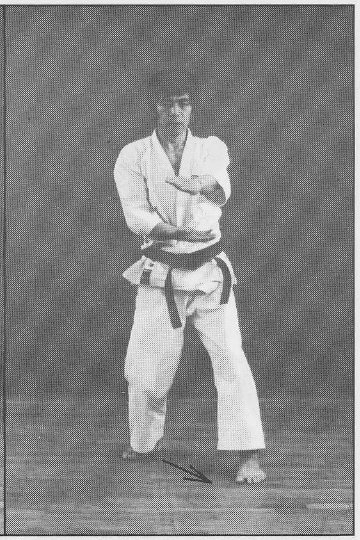
◇◇ 12－A ▷▷



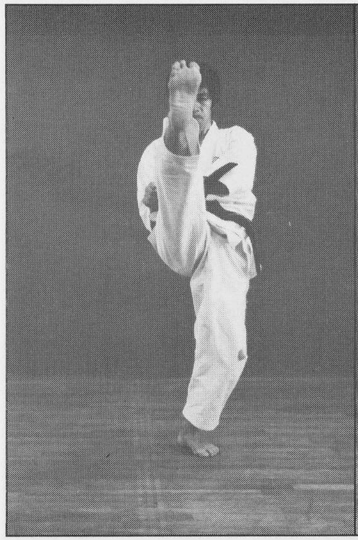
◆◆ ⑫ ▷▷

左自然体・下段構

HIDARI SHIZENTAI
GEDAN GAMAE



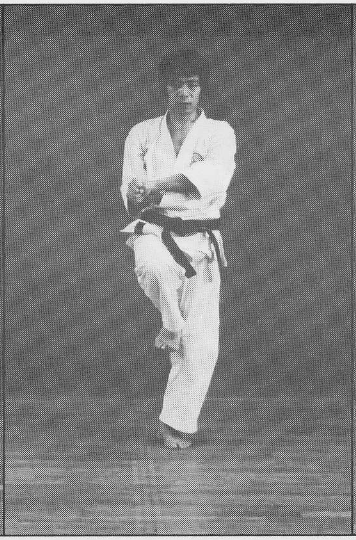
◇◇ 13－A ▷▷



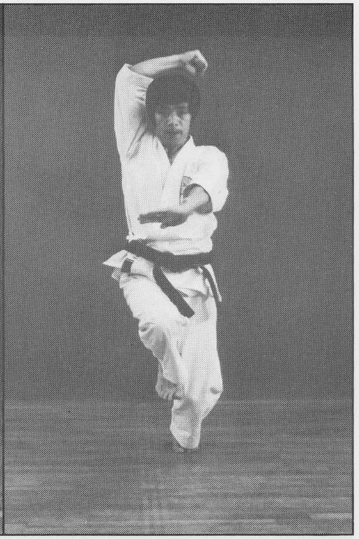
◆ 14－A ▶

摑捕前蹴

TSUKAMI DORI MAE GERI



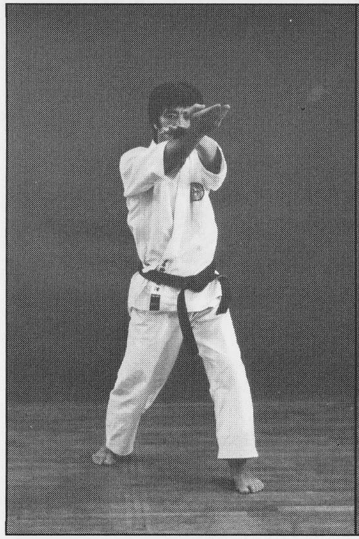
◆ 14－B ▷



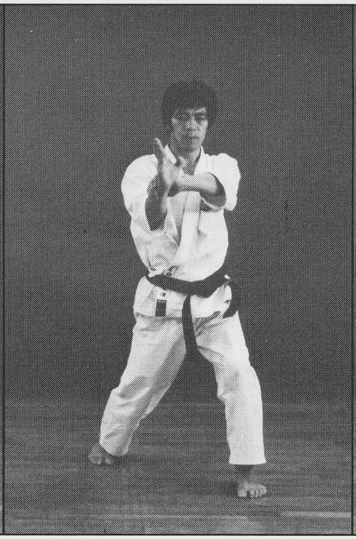
◇ 14－C ◈

中段平手抑受

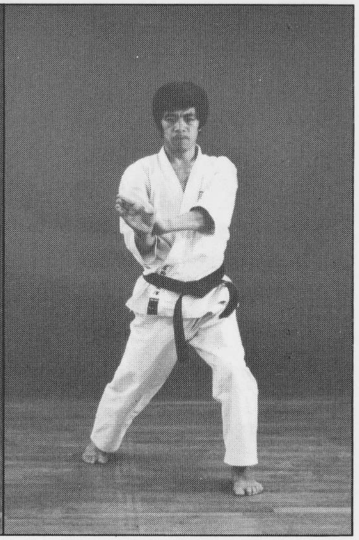
CHŪDAN HIRATE OSAE UKE



◇◇ 13－B ▷▷



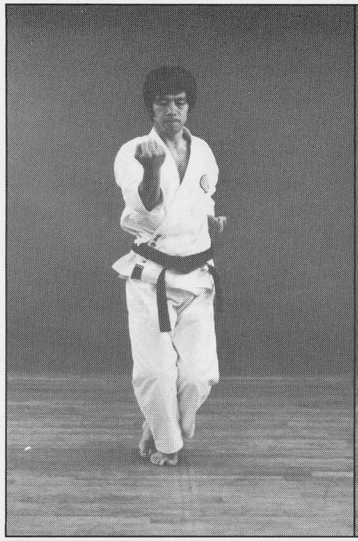
◆◆ 13－C ▷▷



◆◆ ⑬ ▷◈

基立・添手掛捕

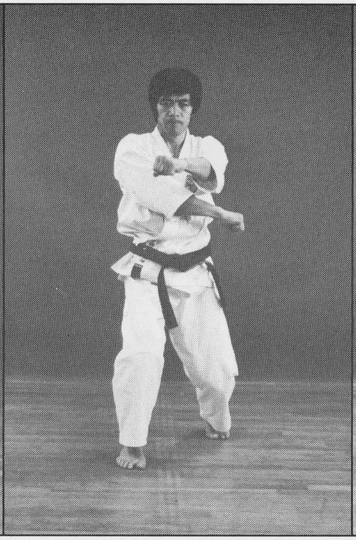
MOTO DACHI
SOETE KAKE DORI



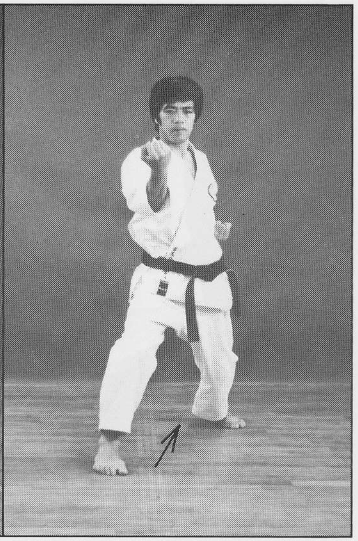
◆ ⑭ ◀

交叉立・縦裏拳打

KŌSA DACHI
TATE URAKEN UCHI



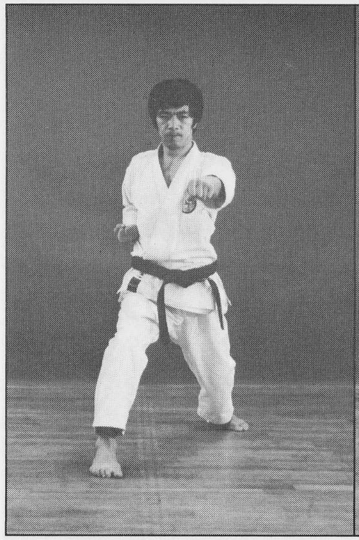
◇ 15－A ▷



◆ ⑮ ◀

前屈立・中段内受

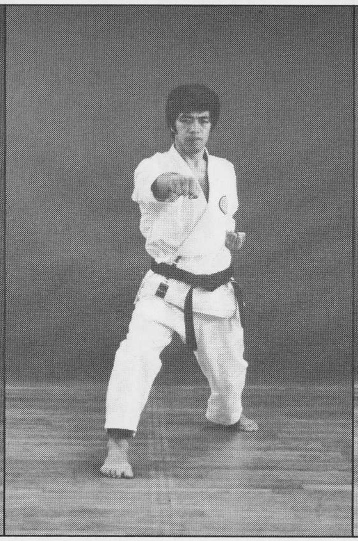
ZENKUTSU DACHI
CHŪDAN UCHI UKE



◆ 16−A ◀

前屈立・中段逆突

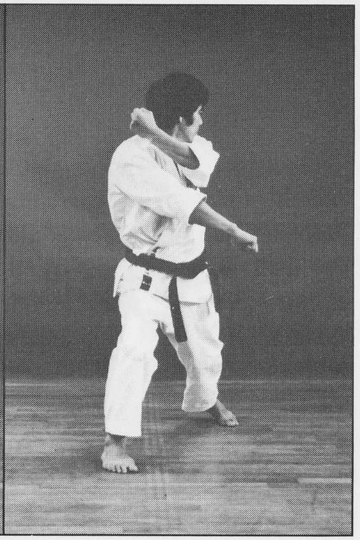
ZENKUTSU DACHI
CHŪDAN GYAKU ZUKI



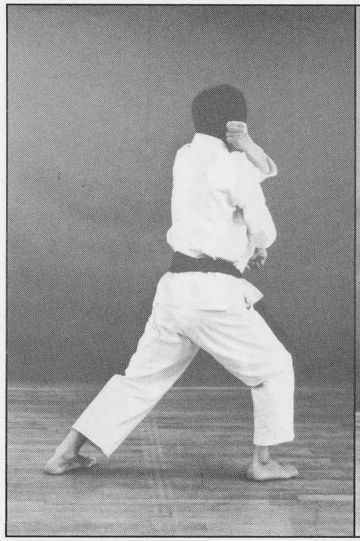
◆ ⑯ ◀

前屈立・中段順突

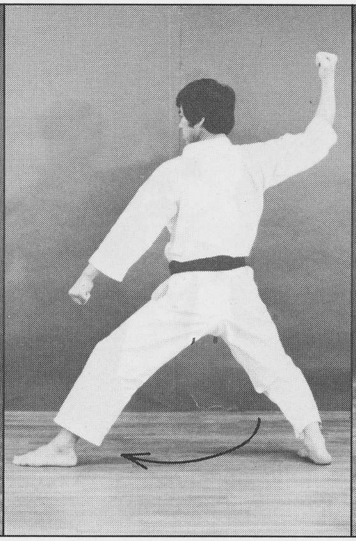
ZENKUTSU DACHI
CHŪDAN JUN ZUKI



✧ 17−A ▷



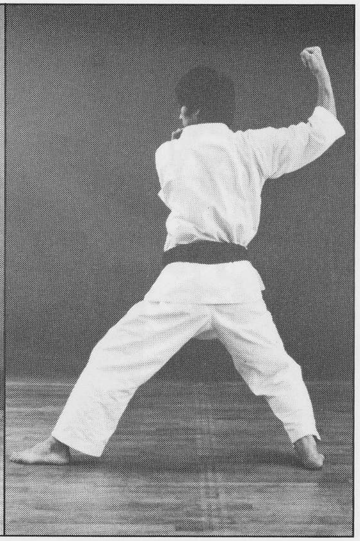
✧ 19−A ▷



◆ ⑲ ◀

後屈立・卍受

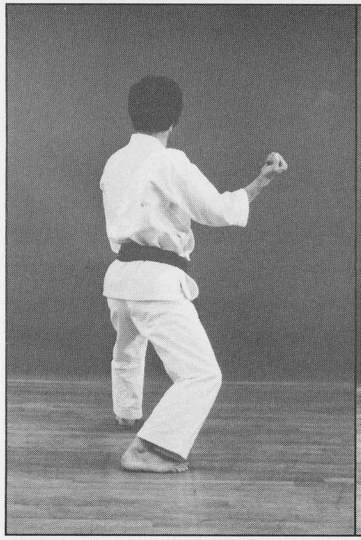
KŌKUTSU DACHI
MANJI UKE



✧ 20−A ▷

後屈立・左中段腕受

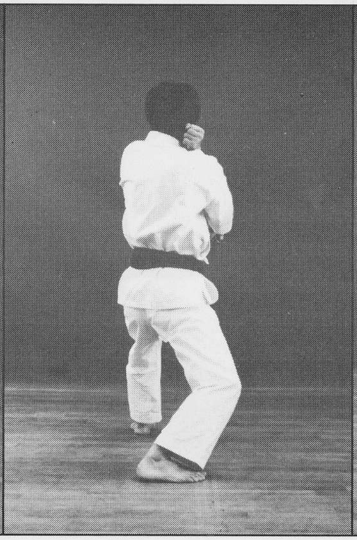
KŌKUTSU DACHI
HIDARI CHŪDAN UDE UKE



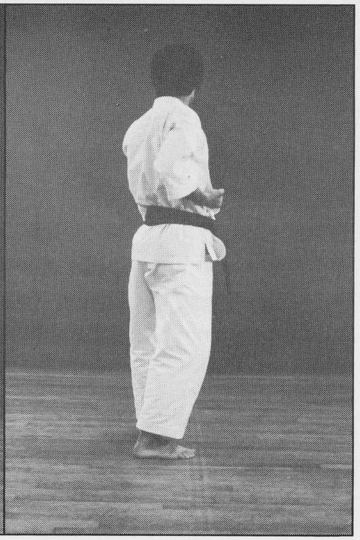
◆ ⑰ ◀

後屈立・火水拳(右中段・左下段払)

KŌKUTSU DACHI
KASUI KEN(MIGI CHŪDAN
HIDARI GEDAN BARAI)



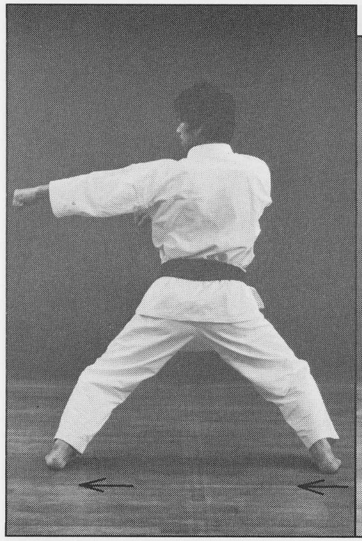
✧✧ 18−A ▷▷



◆◆ ⑱ ▷▷

左自然体・下段構

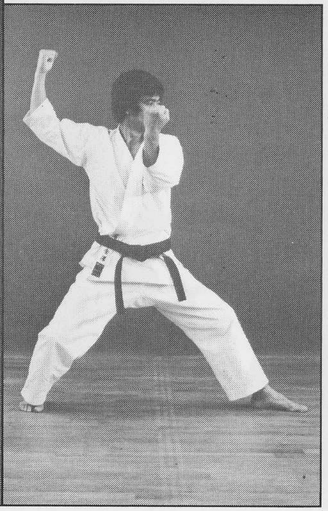
HIDARI SHIZENTAI
GEDAN GAMAE



◆ ⑳ ◀

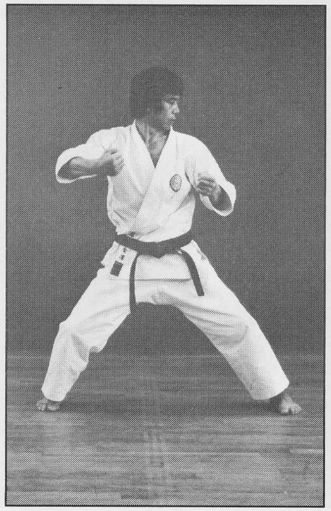
騎馬立・側面諸手突

KIBA DACHI
SOKUMEN MOROTE ZUKI



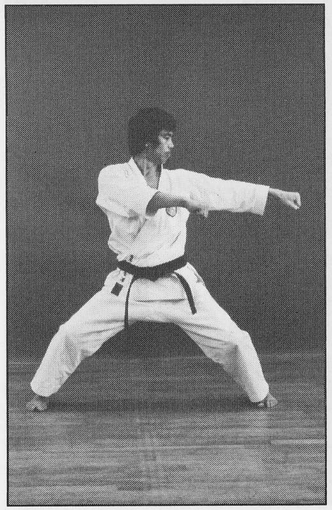
✧ ▷

20−A

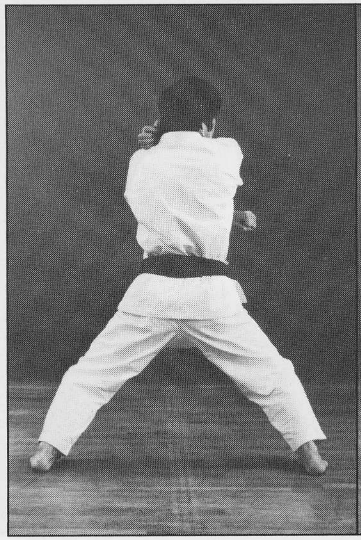


◆ ▷

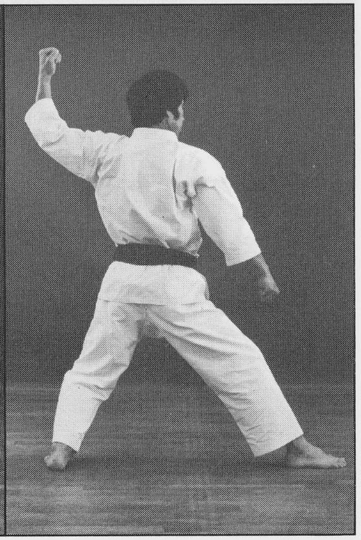
20−B



⑳



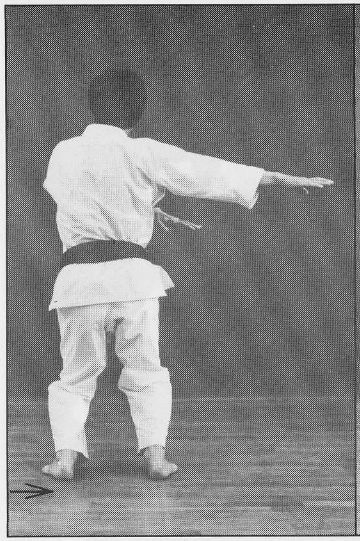
◇ 21—A ▷



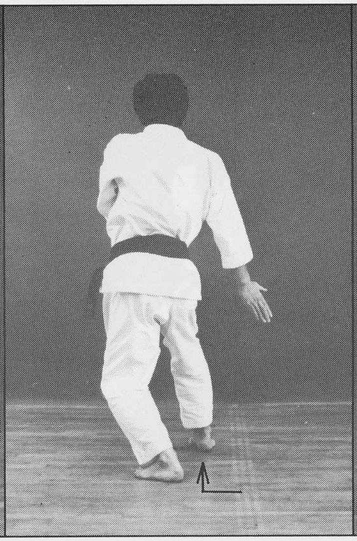
◆ ㉑ ◀

後屈立・卍受

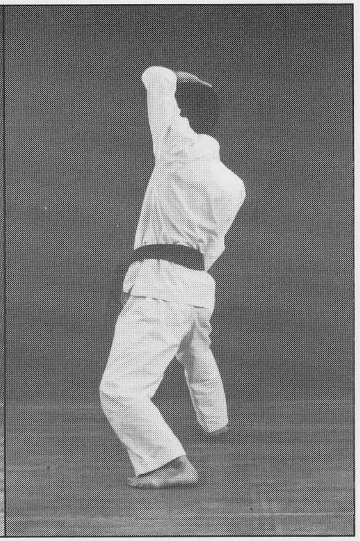
KŌKUTSU DACHI
MANJI UKE



◇ 23—A ▷



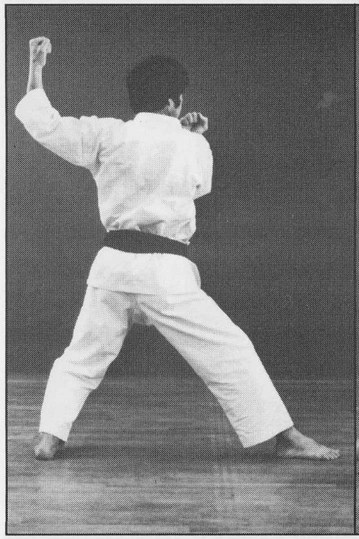
◆◆ 23—B ▷▷



◆◆ ㉓ ▷▷

後屈立・棒受

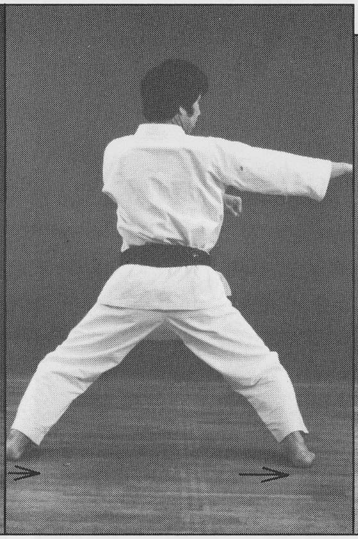
KŌKUTSU DACHI
BŌ UKE



◇ 22—A ▷

後屈立・右中段腕受

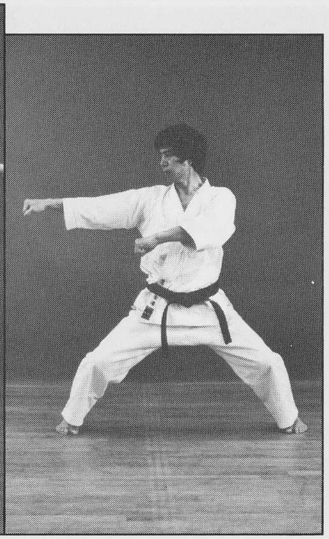
KŌKUTSU DACHI
MIGI CHŪDAN UDE UKE



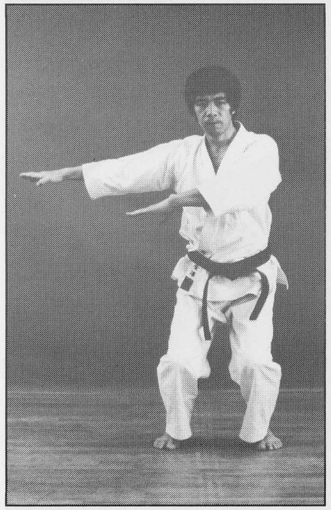
◆ ㉒ ◀

騎馬立・側面諸手突

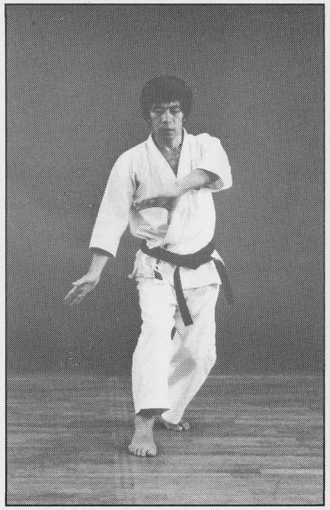
KIBA DACHI
SOKUMEN MOROTE ZUKI



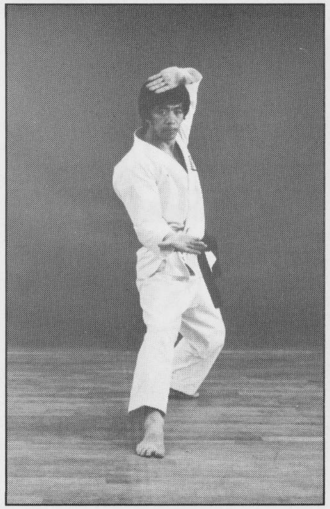
㉒



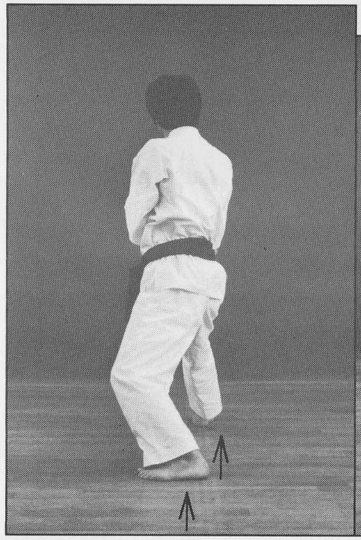
23—A



23—B



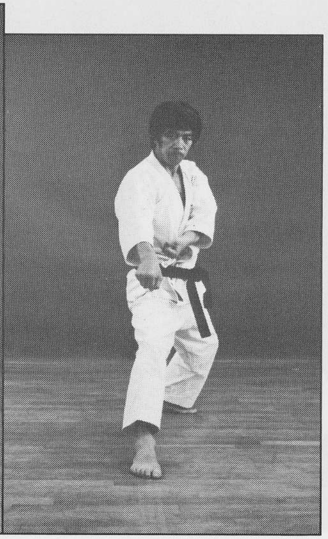
㉓



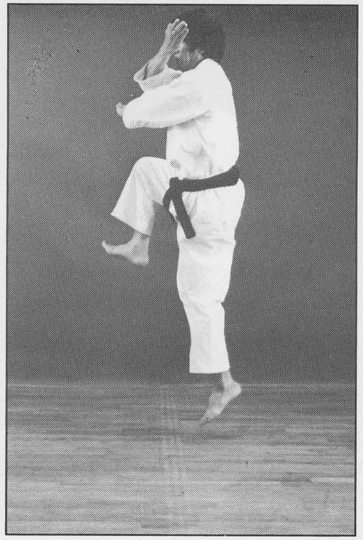
◆ ㉔ ◀

後屈立・棒捕突落

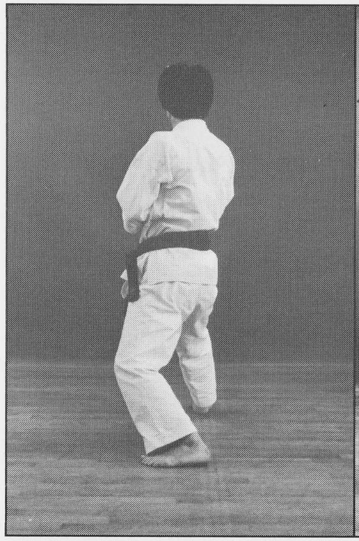
KŌKUTSU DACHI
BO DORI TSUKI OTOSHI



㉔



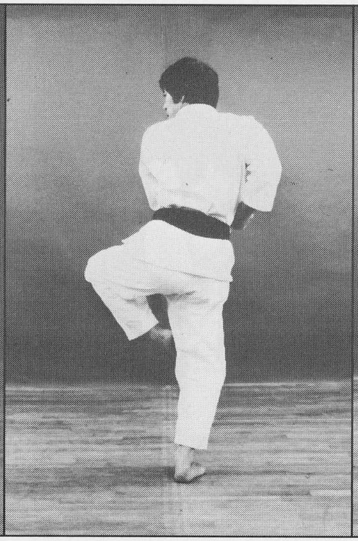
◆ 25－A ▷



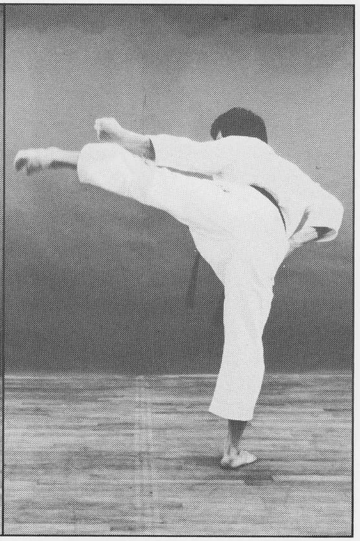
◆ ㉕ ◀

後屈立・右中段手刀受

KŌKUTSU DACHI
MIGI CHŪDAN SHUTŌ UKE



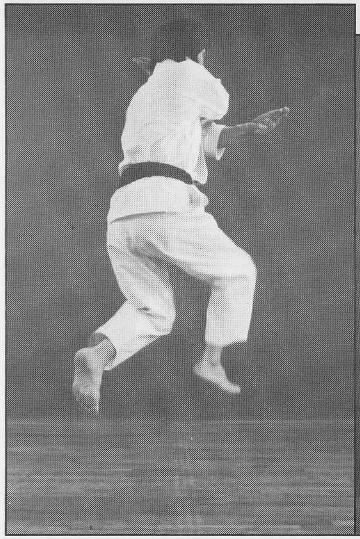
◇ 26－A ▷



◆ 26－B ◀

左横蹴上・同時裏拳打

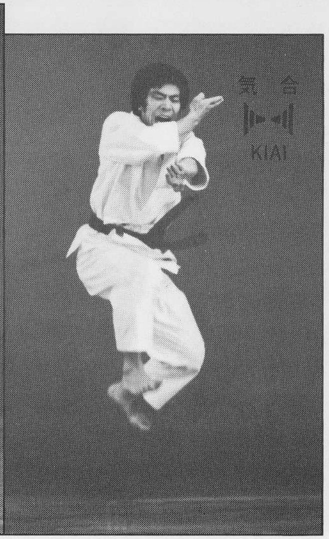
HIDARI YOKO KEAGE
DŌJI URAKEN UCHI



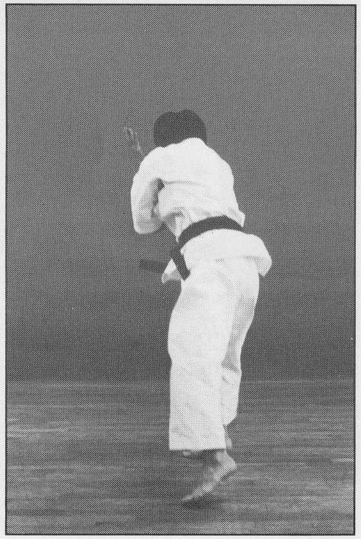
◆ 25－B ◈

転身飛返

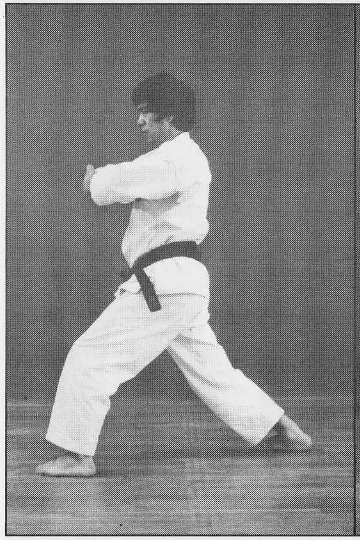
TENSHIN TOBI GAESHI



25－B



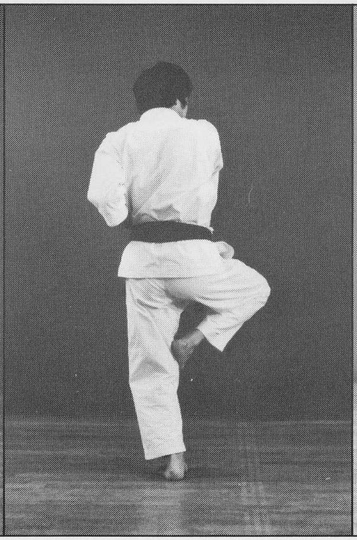
◆ 25－C ▷



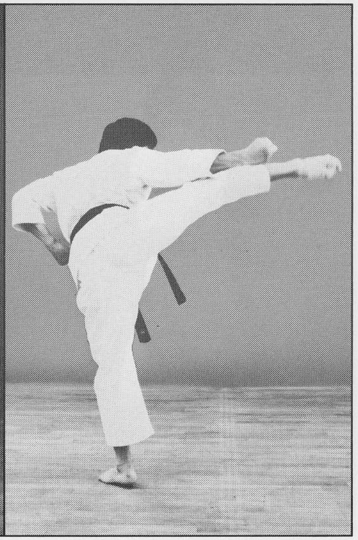
◆ ㉖ ◀

前屈立・右前猿臂

ZENKUTSU DACHI
MIGI MAE ENPI



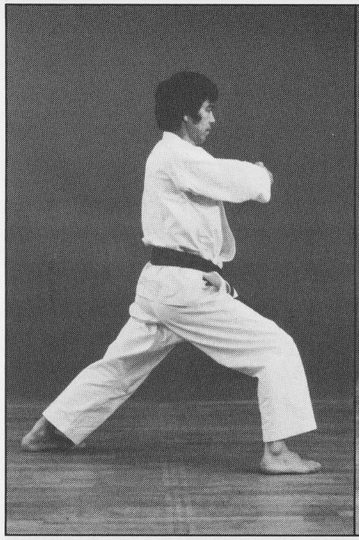
◇ 27－A ▷



◆ 27－B ◀

右横蹴上・同時裏拳打

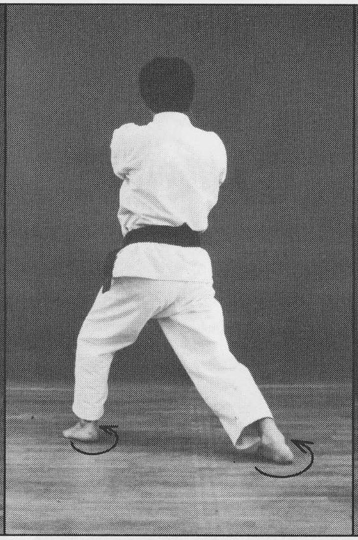
MIGI YOKO KEAGE
DŌJI URAKEN UCHI



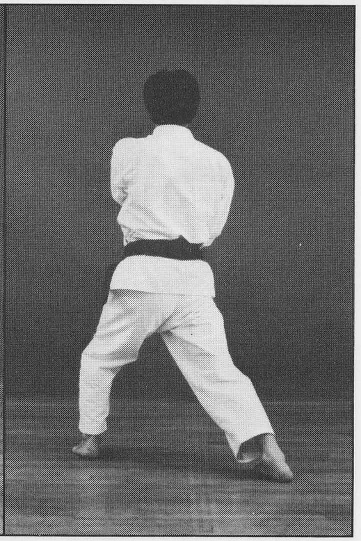
◆ ㉗ ◀

前屈立・左前猿臂

ZENKUTSU DACHI
HIDARI MAE ENPI



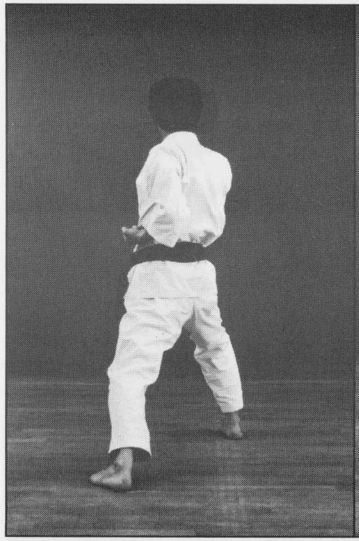
◇◇ 28－A ▷▷



◆◆ ㉘ ▷◇

基立・添手掛捕
（P188～189 13－A,B,C,⑬参照）

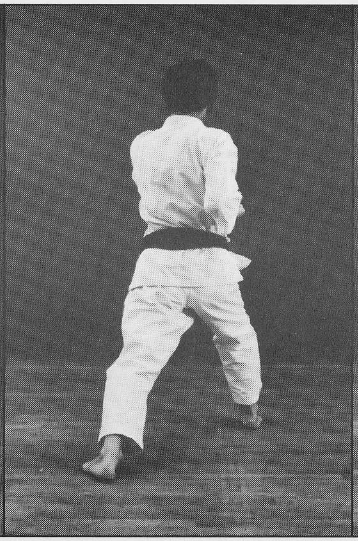
MOTO DACHI・SOETE KAKE DORI
(P188～189 13–A,B,C,⑬)



◆ ㉚ ◀

前屈立・中段内受

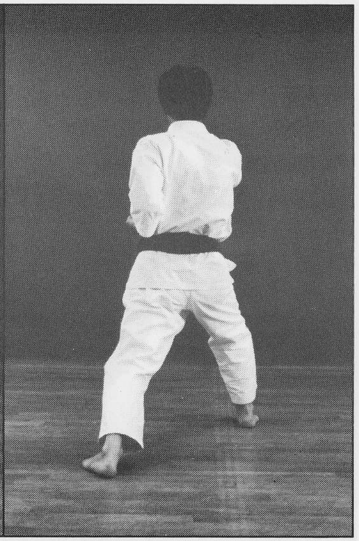
ZENKUTSU DACHI
CHŪDAN UCHI UKE



◆ 31－A ◀

前屈立・中段逆突

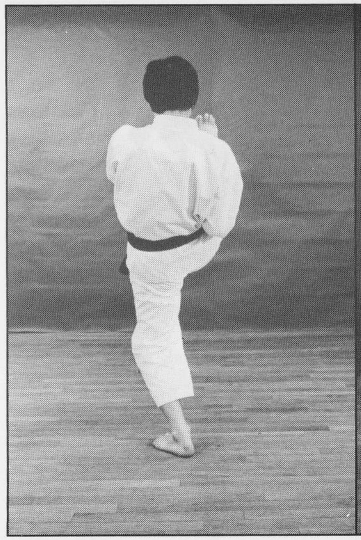
ZENKUTSU DACHI
CHUDAN GYAKU ZUKI



◆ ㉛ ◀

前屈立・中段順突

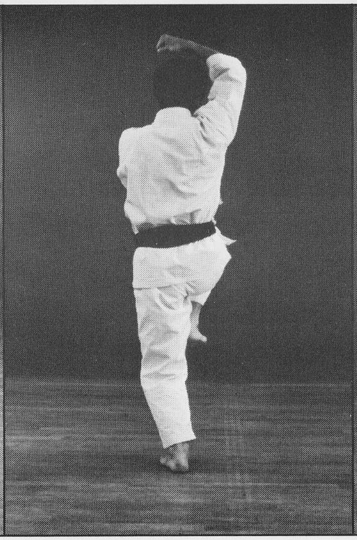
ZENKUTSU DACHI
CHŪDAN JUN ZUKI



◆ 29－A ◀

摑取前蹴

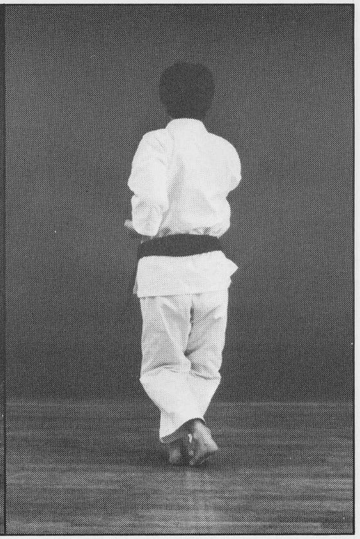
TSUKAMI DORI MAE GERI



◇ 29－B ◇

中段平手抑受

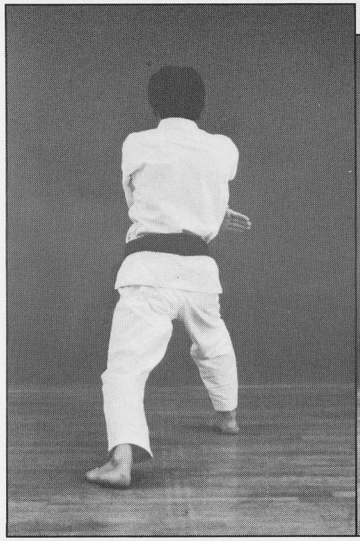
CHŪDAN HIRATE OSAE UKE



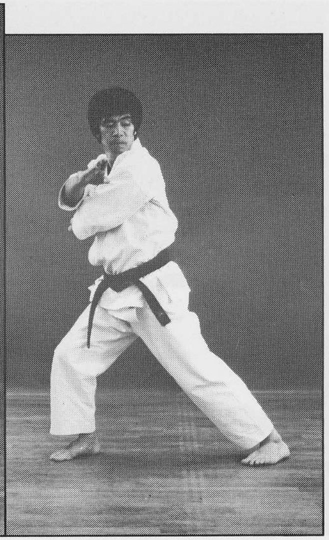
◆ ㉙ ◀

交叉立・縦裏拳打

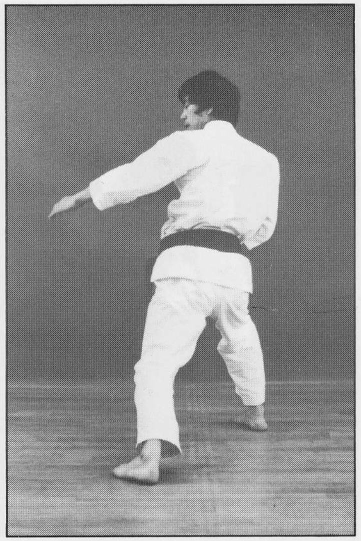
KŌSA DACHI
TATE URAKEN UCHI



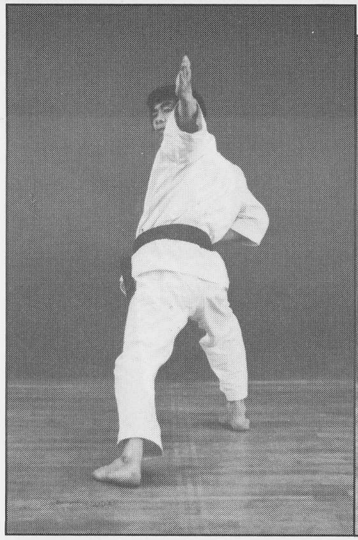
◇ 32－A ▷



▯ 32－A



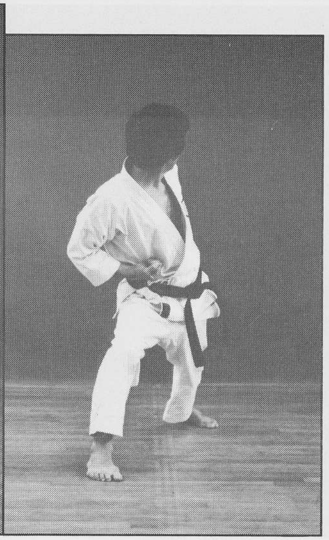
◆◆ 32－B ▷▷



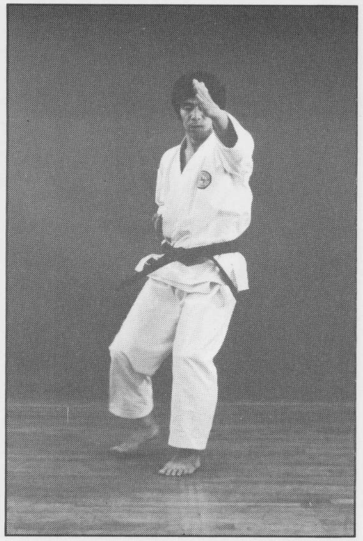
◆◆ ㉜ ▷▷

前屈立・上段背手受

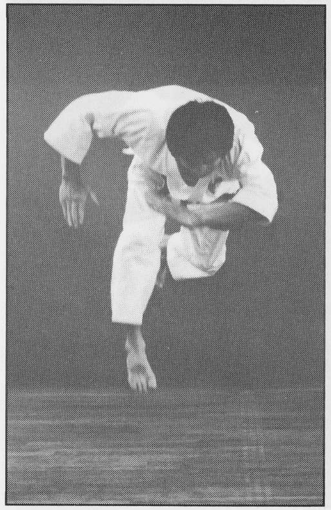
ZENKUTSU DACHI
JŌDAN HAISHU UKE



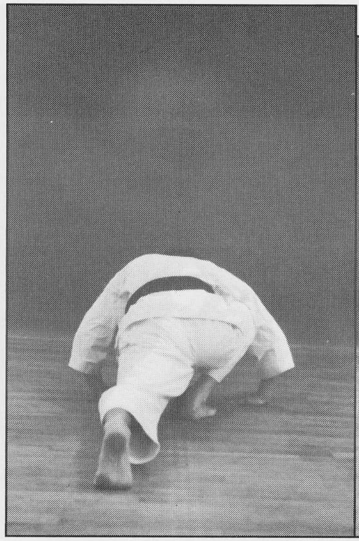
㉜



✧ 33—A ▷



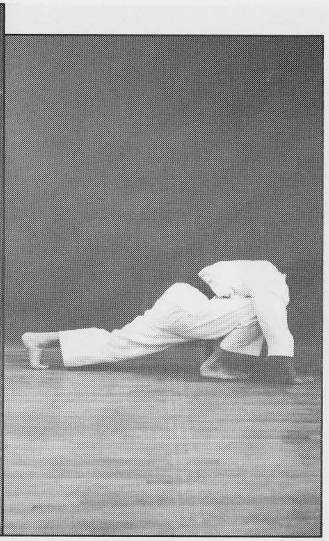
33—D



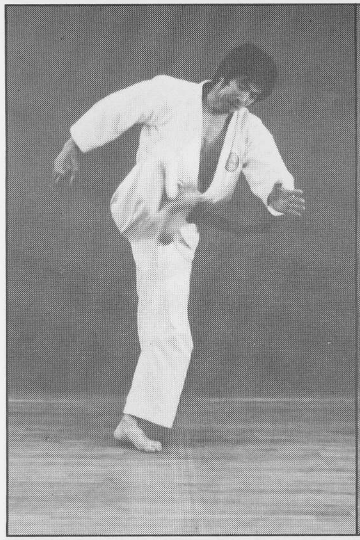
◆ ㉝ ▷

両 手 伏

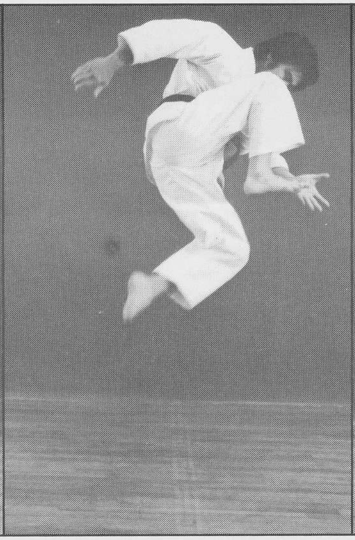
RYOTE FUSE



㉝



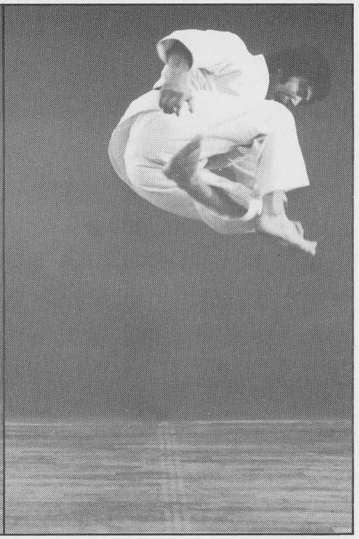
◆ 33—B ◀



◆ 33—C ◀

上段飛足払

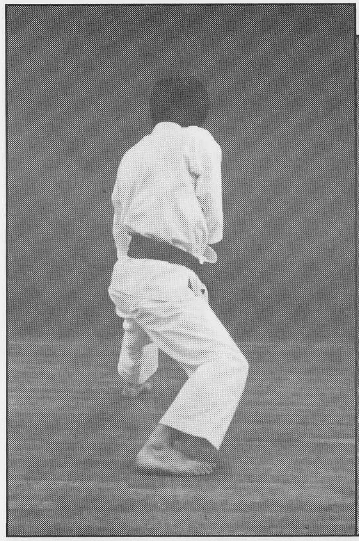
JŌDAN TOBI ASHI BARAI



◆ 33—D ◀

飛 後 蹴

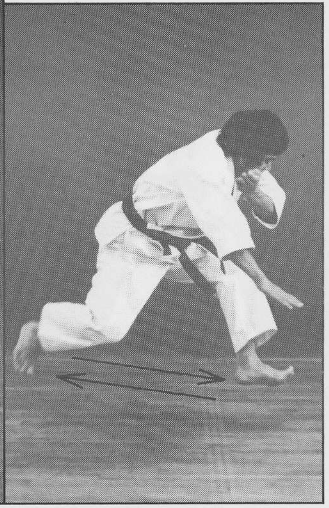
TOBI USHIRO GERI



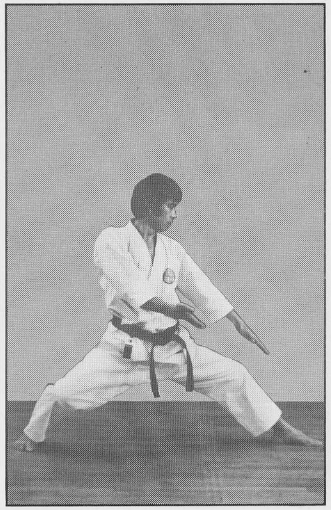
◆ ㉞ ◀

下勢立・諸手下段手刀受

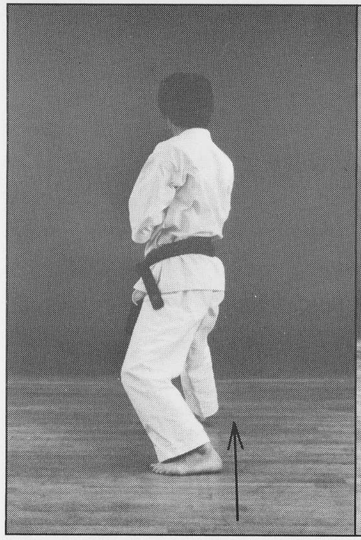
KASEI DACHI
MOROTE GEDAN SHUTŌ UKE



✧ 34—A ▷



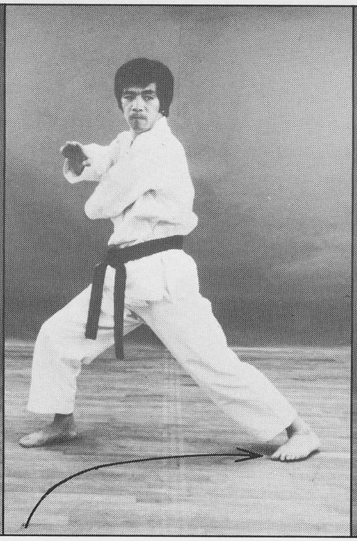
㉞



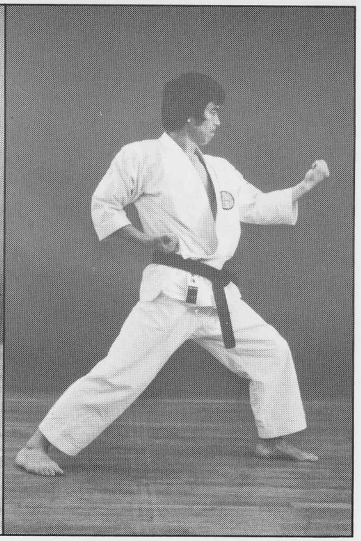
◆ ㉟ ◀

後屈立・右中段手刀受

KŌKUTSU DACHI
MIGI CHŪDAN SHUTŌ UKE



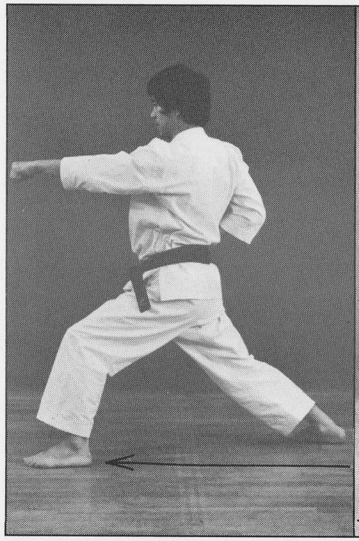
◇ 35－A ▷



◆ ㊱ ◀

前屈立・左中段内受

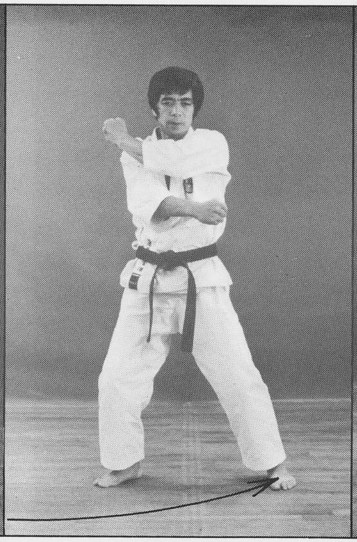
ZENKUTSU DACHI
HIDARI CHŪDAN UCHI UKE



◆ ㊴ ◀

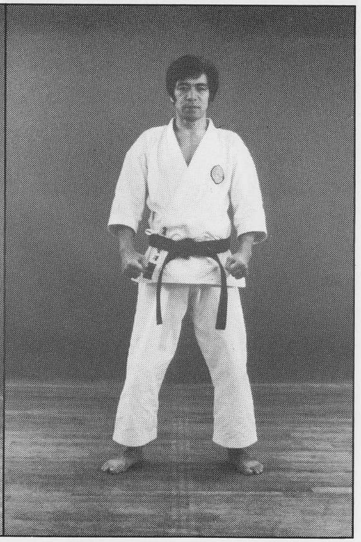
前屈立・左中段追突

ZENKUTSU DACHI
HIDARI CHŪDAN OI ZUKI



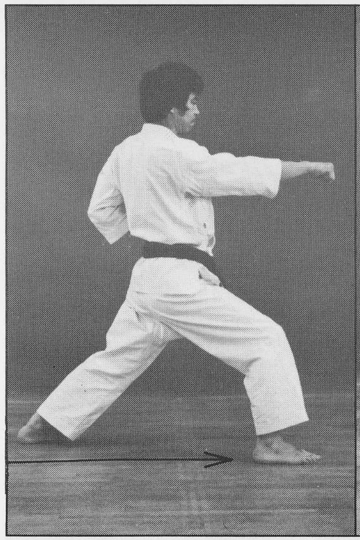
止め－A

YAME－A



止 め

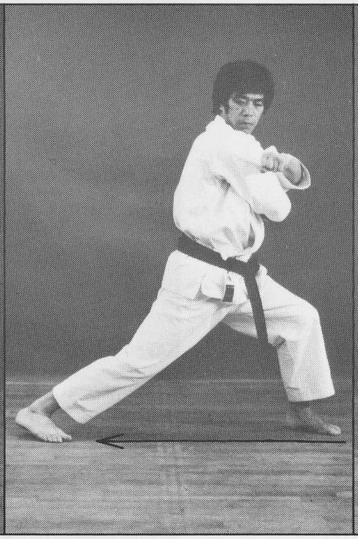
YAME



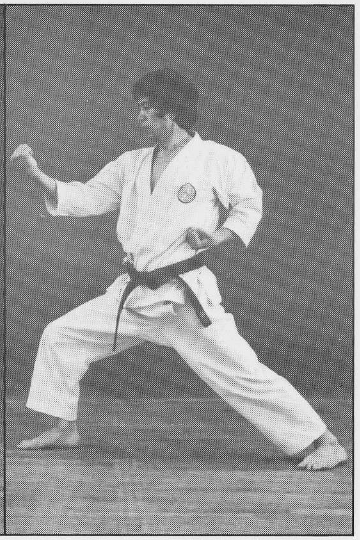
◆ ㊲ ◀

前屈立・右中段追突

ZENKUTSU DACHI
MIGI CHŪDAN OI ZUKI



◇ 38－A ▷

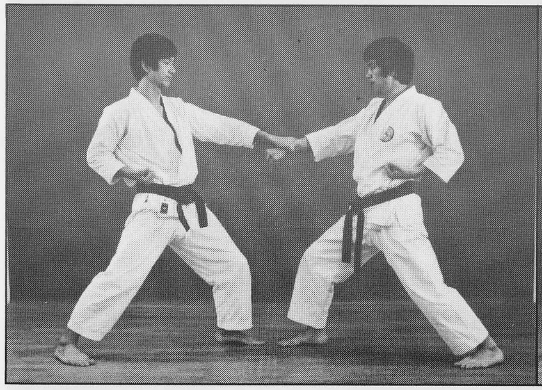


◆ ㊳ ◀

前屈立・右中段内受

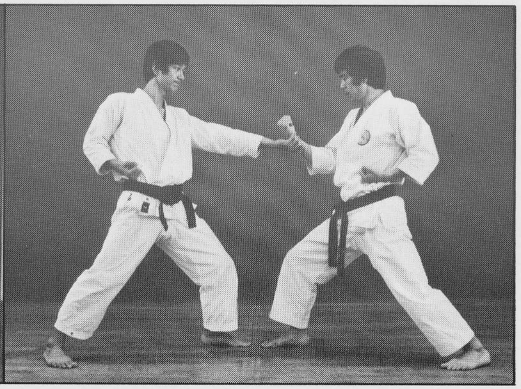
ZENKUTSU DACHI
MIGI CHŪDAN UCHI UKE

A－1



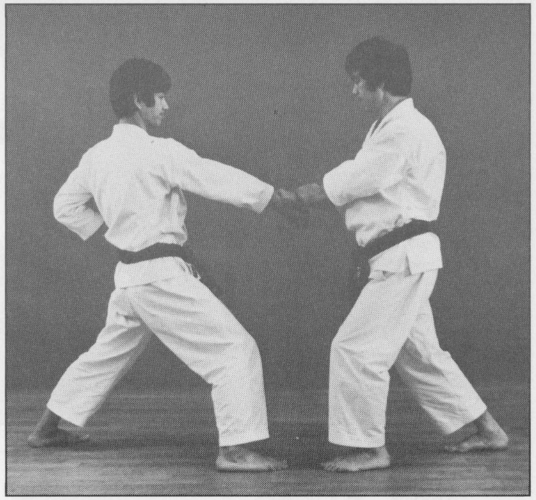
●手 摑
TE ZUKAMI

A－2



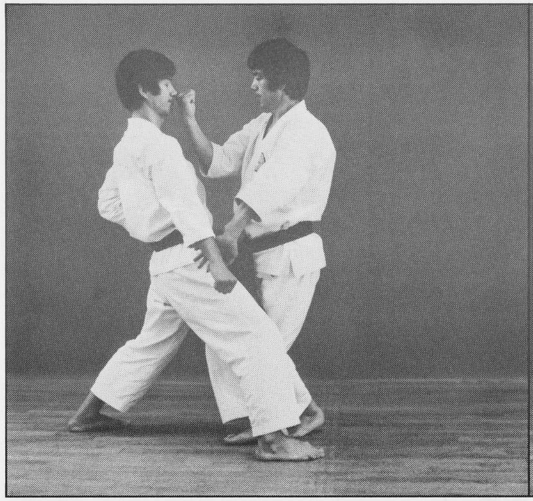
○払 手
HARAI TE

B－1



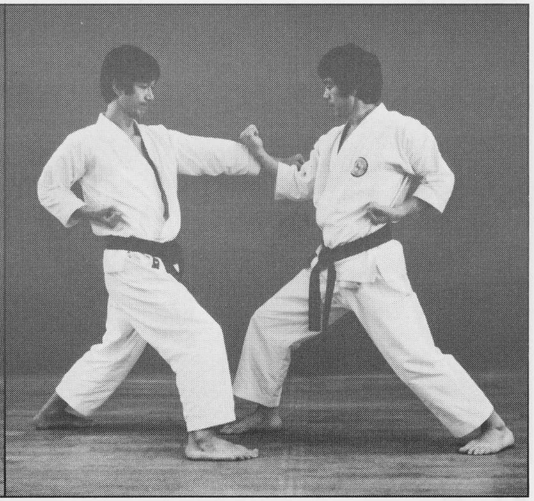
●追突
OI ZUKI
○掛受
KAKE UKE

B－4



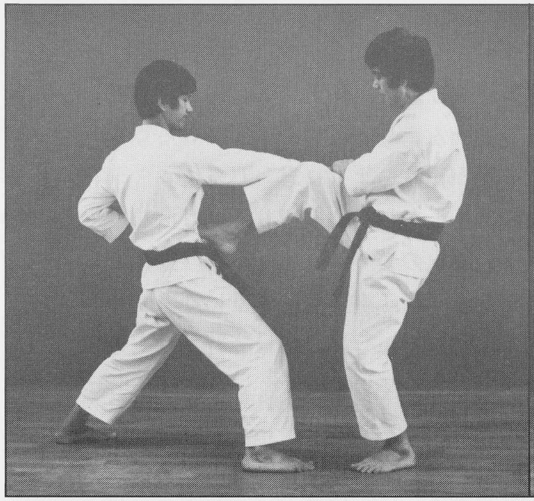
○裏拳打
URAKEN UCHI

B－5



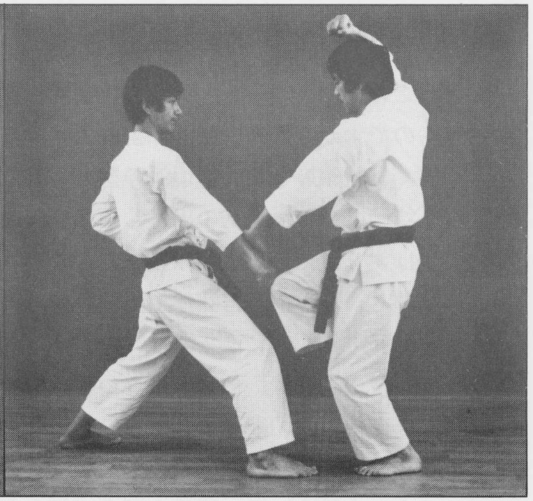
●逆突
GYAKU ZUKI
○内受
UCHI UKE

B－2

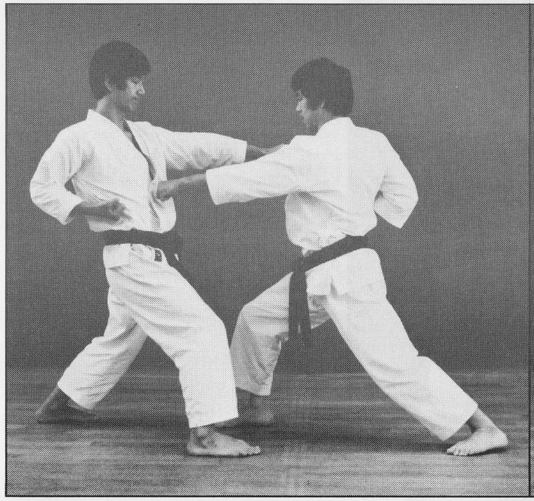


○前蹴
MAE GERI

B－3

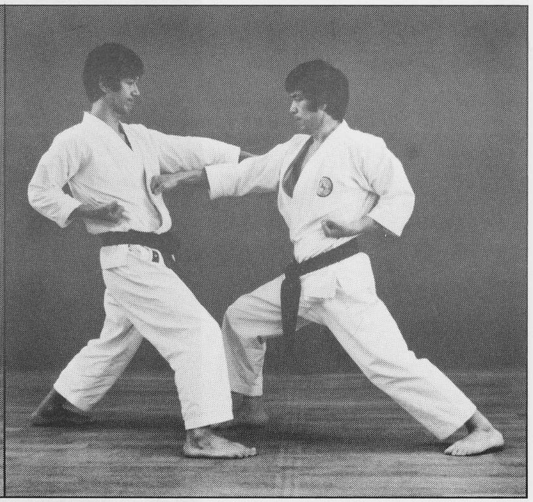


B－6



○逆突
GYAKU ZUKI

B－7



○中段突
CHŪDAN ZUKI

二十四歩(にじゅうしほ)

この型は、ニーセーシとも呼ばれ、松濤館及び糸東、和道流系に伝承されたものですが、作者、伝承がよくわかっていません。しかし雲手に似ている点が多く、荘鎮等と共に新垣派の型といわれる説が正しいように思われます。

特徴として、最初の出だしの相手の中段突を、左掌でゆっくりと受け流し、足はすり足で後にさがり後屈立となり、そのままの姿で寄り足で、中段逆突で反撃し、左足前、自然体で中段猿臂打にと進んで行く挙動は、非常にゆっくりと、又早く、次にゆっくり、というように緩急のリズムに乗せて行なうもので、技の進行は、他の型にない緩急の妙をあらわしています。

その他、横、縦をまじえて、5面もの猿臂打があり、同じく、各種の合せ突き技の多いのも特徴の一つでしょう。(正拳、上段、中段、及び下段、底掌による上・中段突) 又、両手を頭上で打ち合せて虚をつき、相手がひるむすきに足に対する虎口受をする等、多彩な技の連続です。最後は三戦立で、呼吸に合わせ、上段、中段の底掌で決めて終わる特徴のある型の一つです。

NIJUSHIHO

SHOTOKAN, SHITORYU and WADORYU styles practice NIJUSHIHO or NISESHI, but the origin and the name of the creator are uncertain. Various parts being similar to UNSU, it may belong to the ARAGAKI group like SOCHIN and others.

The KATA begins with OSAE-UKE sliding back blocking a CHUDAN attack in KOKUTSU-DACHI, then sliding forward in the same position countering with GYAKU-ZUKI followed by ENPI-UCHI in SHIZENTAI after YORI-ASHI.

This sequence is performed at a rythm unique to this KATA. Other main points are the attacks with ENPI in five directions and various attacks with the fist as well as TEISHO JODAN and CHUDAN. It includes a feint: hitting the open hands against each other above the head before attacking the knee with KOKO-UKE. The KATA ends concentrating the KIME with breathing in SANCHIN-DACHI.

NIJUSHIHO

NIJUSHIHO ou NISESHI est pratiqué dans les styles SHOTOKAN, SHITORYU et WADORYU, mais son origine et le nom du créateur sont indeterminés. Parce qu'il ressemble sur certains points à UNSU, il pourrait appartenir comme SOCHIN et d'autres au groupe d'ARAGAKI.

Le KATA débute avec OSAE-UKE, un blocage contre une attaque CHUDAN en glissant vers l'arrière en KOKOTSU-DACHI et d'une contre-attaque avec GYAKU-ZUKI en glissant vers l'avant dans la même position, suivi de ENPI-UCHI en SHIZENTAI après YORI-ASHI.

Cet enchaînement s'exécute à un rythme que l'on ne retrouve que dans ce KATA. D'autres points importants sont les attaques avec ENPI dans cinq directions et diverses techniques d'attaques avec le poing, ainsi que TEISHO JODAN et CHUDAN, et une feinte: les mains ouvertes, frapper l'une contre l'autre au-dessus de la tête avant d'attaquer le genou avec KOKO-UKE. Le KATA se termine en concentrant le KIME avec la respiration en SANCHIN-DACHI.

NIJUSHIHO

NIJUSHIHO o NISESHI se practica en los estilos SHOTOKAN, SHITO-RYU y WADO-RYU, siendo inciertos su origen y creador. Dado que en varios puntos es parecida a UNSU, sería apropiado decir que es de la escuela de ARAGAKI, al igual que SOCHIN y otras.

Se inicia bloqueando el ataque CHUDAN deslizándose hacia adelante para contraatacar en GYAKU-ZUKI seguido de ENPI-UCHI en SHIZENTAI tras deslizarse de nuevo hacia adelante con YORI-ASHI. El encadenamiento de las técnicas iniciales se realiza con unos cambios de ritmo únicos de esta kata. Otra de sus peculiaridades es el ataque de enpi en cinco sentidos y diversas técnicas de ataque de puño, así como TEISHO JODAN y CHUDAN. Incluye un amago golpeando ambas manos abiertas por encima de la cabeza para atacar seguidamente la rodilla, después de efectuar koko-uke. Finaliza en SANCHIN-DACHI, concentrando el KIME con la respiración.

NIJUSHIHO

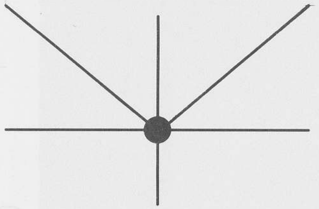
Diese KATA, auch NISESHI genannt, wird in der SHOTOKAN-, SHITO-, und WADO-Schule geübt. Ihre Herkunft ist zwar unklar, aber die Ähnlichkeit mit UNSU verrät uns, daß sie eben der NIIGAKI-Schule gehört, wie SOCHIN.

Das Übergehen der aufeinanderfolgenden Formen ist sehr rhythmisch, indem langsame und schnelle Bewegungen wechselweise vollzogen werden: den ersten gegnerischen CHUDAN-ZUKI mit linker Hand langsam parieren, durch SURI-ASHI nach hinten die Stellung KOKUTSU-DACHI nehmen, durch CHUDAN GYAKU-ZUKI mit YORI-ASHI einen Gegenangriff ausführen, in SHIZENTAI den linken Fuß nach vorne stellend CHUDAN-ENPI-UCHI treiben. In diesen rhythmischen Bewegungen sieht man außergewöhnliche Kunstfertigkeit.

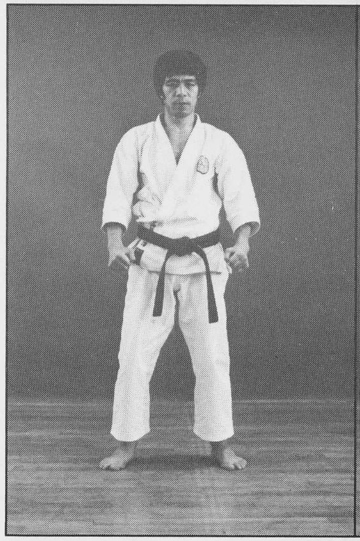
Anßerdem enthält sie ENPI-UCHI von fünf Richtugen und verschiedene Sorten von AWASE-ZUKI (SHOKEN-, JODAN-, CHUDAN-, und GEDAN-ZUKI; JODAN-, und CHUDAN-ZUKI durch TEISHO). Vielfältige Techniken werden ununterbrochen ausgeführt: die beiden Händen über dem Kopf in die Hände klatschen, um den Gegner zu überrumpeln, ihn dann durch KOKO UKE gegen das Bein überwältigen. Die letzten Bewegungen sind TEISHO von JODAN und CHUDAN in SANCHIN-DACHI mit richtiger Atmungsmethode.

小学生の練習風景—岩手県— (Iwate Japan Elementary School Practice)

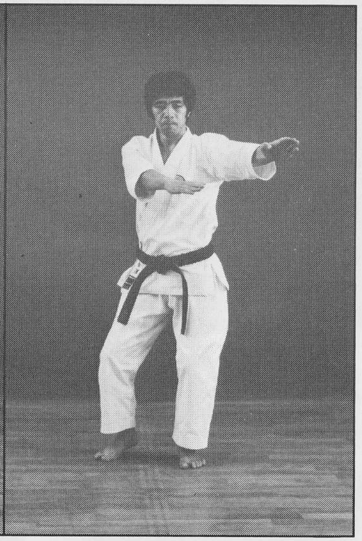
二十四歩
NIJUSHIHO



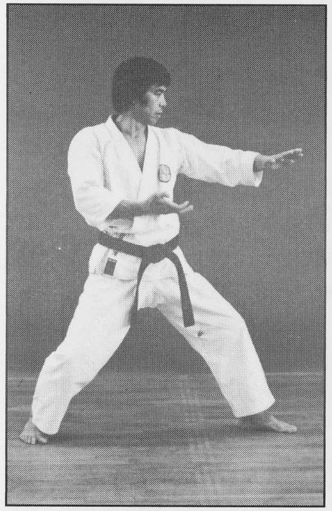
演 武 線
ENBUSEN



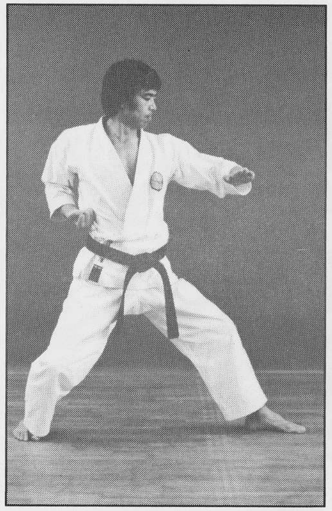
用 意
YŌI



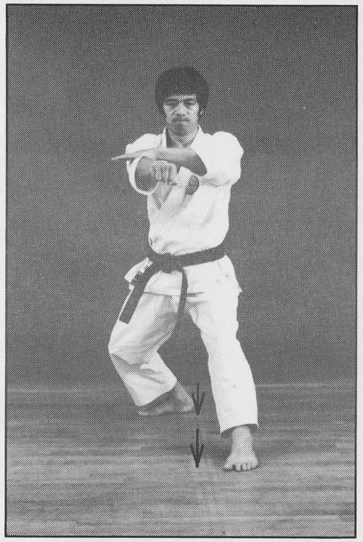
◇◇ 1—A ▷



▯ 1—B

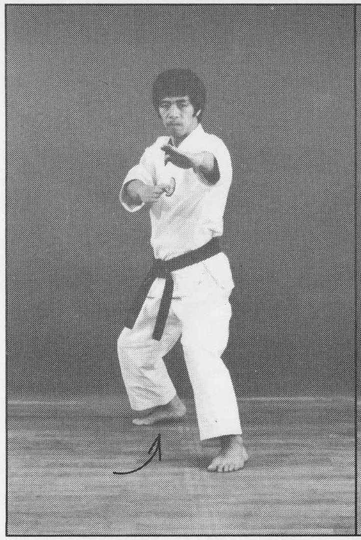


▯ ①

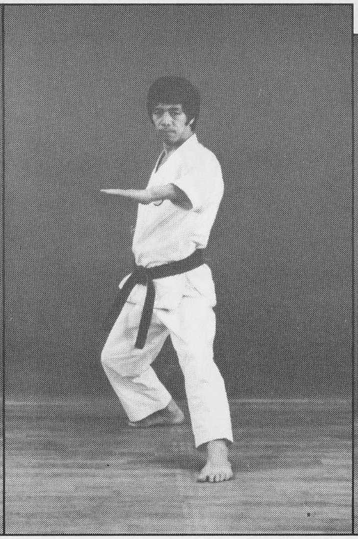


◆ 2—A ◀

後屈立・流水突
KŌKUTSU DACHI
RYUSUI ZUKI

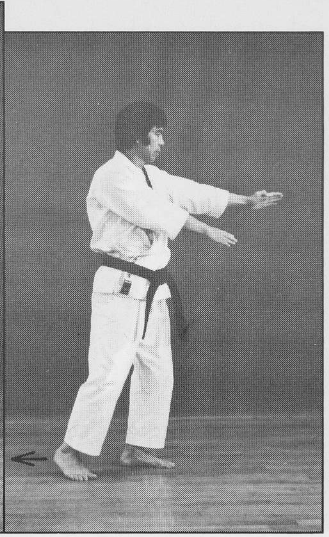


◇◆ 1—B ▷

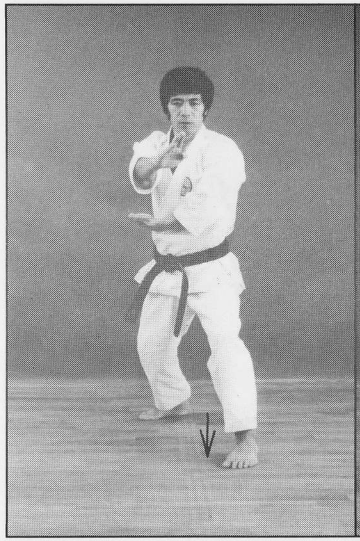


◆◆ ① ▷▷

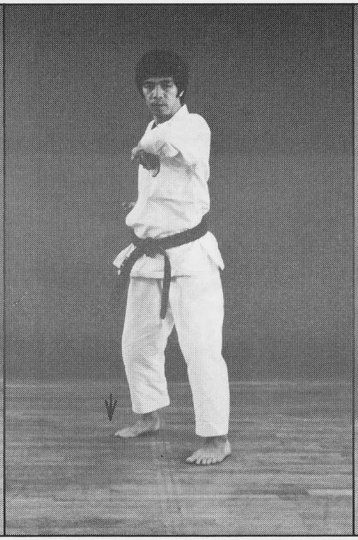
後屈立・流水の構
KŌKUTSU DACHI
RYUSUI NO KAMAE



▯ 1—A

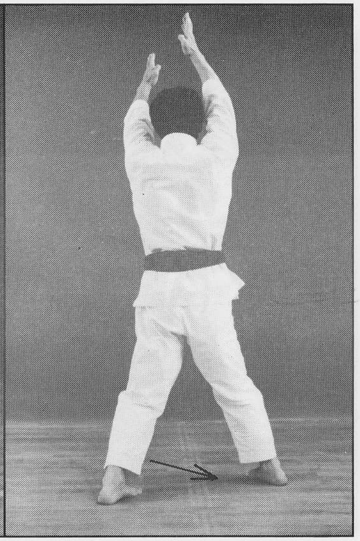


◇ 2—B ▷

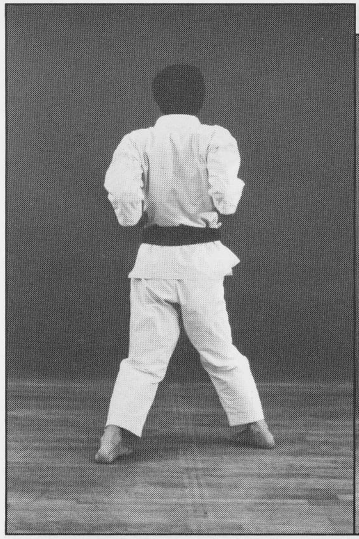


◆◆ ② ◈

左自然体・前方猿臂打
HIDARI SHIZENTAI
ZENPŌ ENPI UCHI



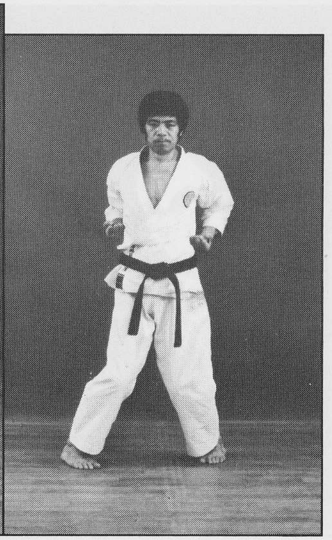
◇ 3—A ▷



◇◆ 3－B ◈

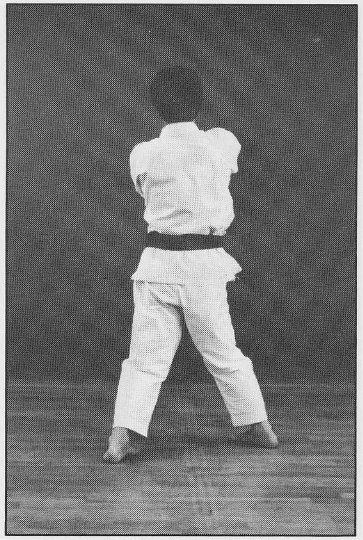
三戦立・両腰構

SANCHIN DACHI
RYO GOSHI GAMAE



⊡

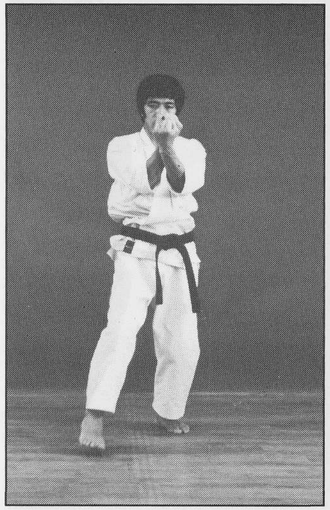
3－B



◆ ③ ◀

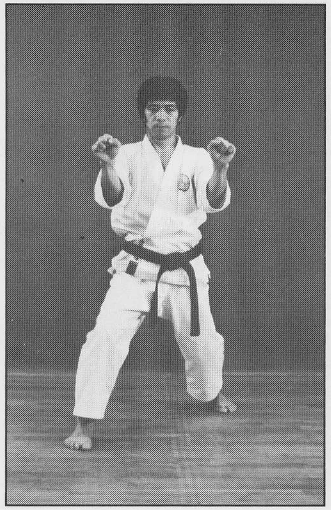
三戦立・合突

SANCHIN DACHI
AWASE ZUKI



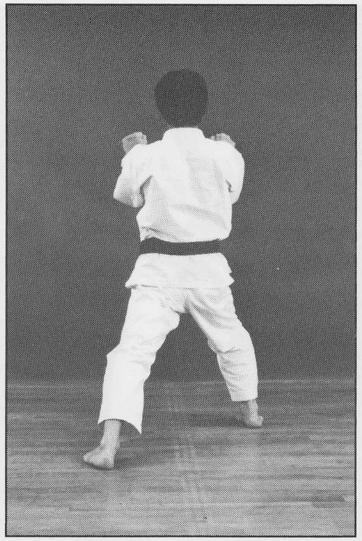
◇ ⊡ ▷

4－B



⊡

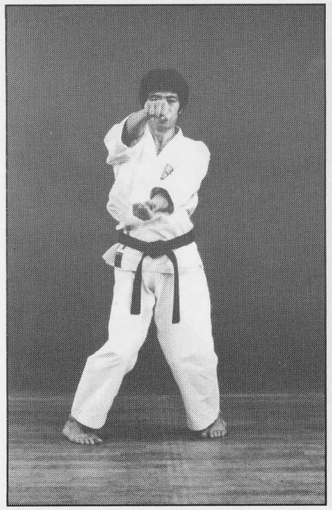
④



◆◆ ④ ◈

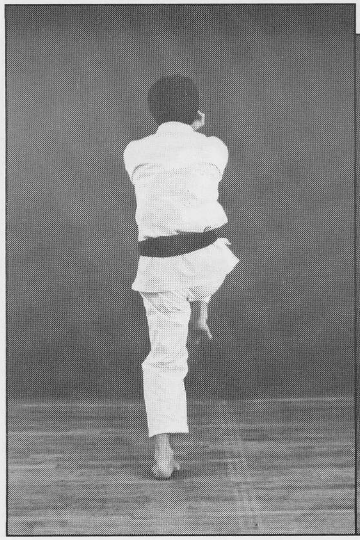
前屈立・掻分受

ZENKUTSU DACHI
KAKIWAKE UKE



⊡

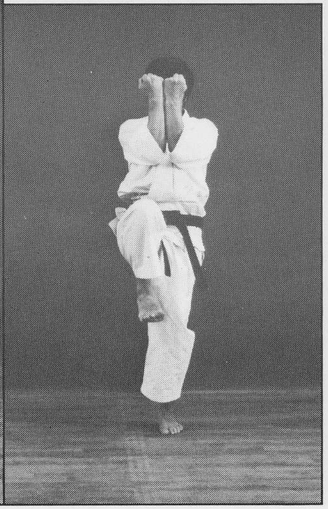
③



◆ 4－A ◀

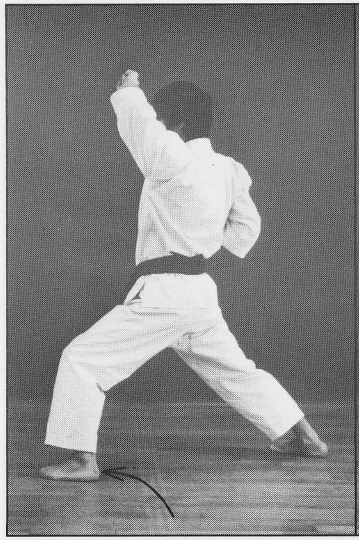
無双受（挟受・膝構）

MUSŌ UKE
HASAMI UKE HIZA GAMAE



⊡

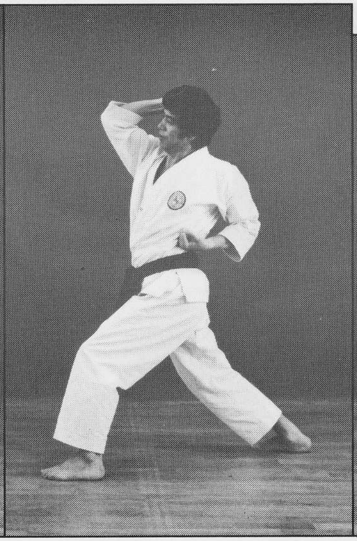
4－A



◆ 5－A ◀

前屈立・左上段揚受

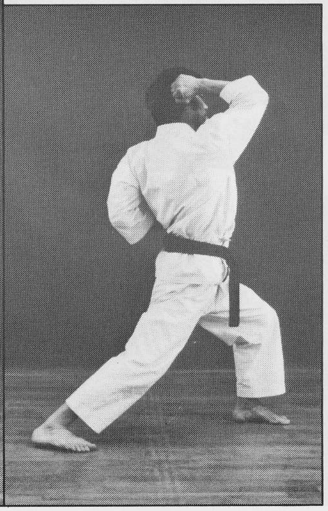
ZENKUTSU DACHI
HIDARI JŌDAN AGE UKE



◆ ⑤ ◀

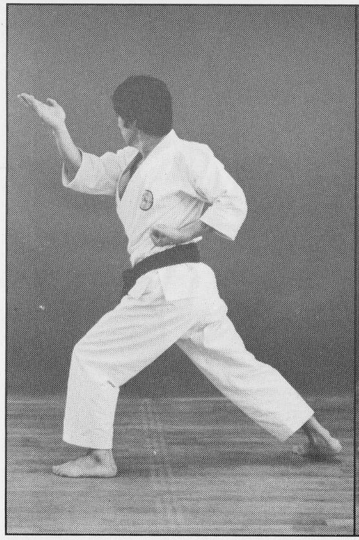
前屈立・右縦猿臂

ZENKUTSU DACHI
MIGI TATE ENPI

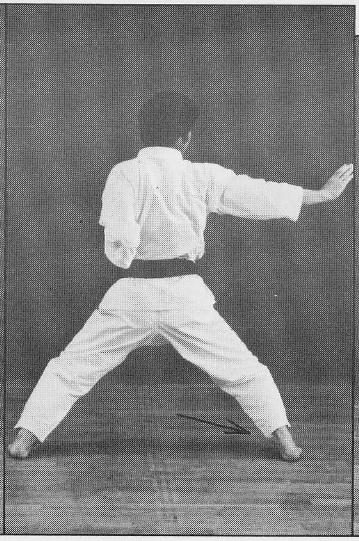


⊡

⑤



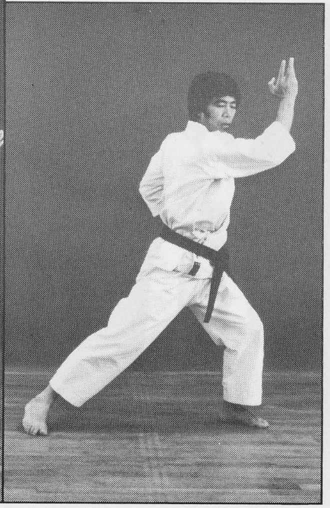
◇◇ 6 — A ▷



◇◇ ⑥ ◈

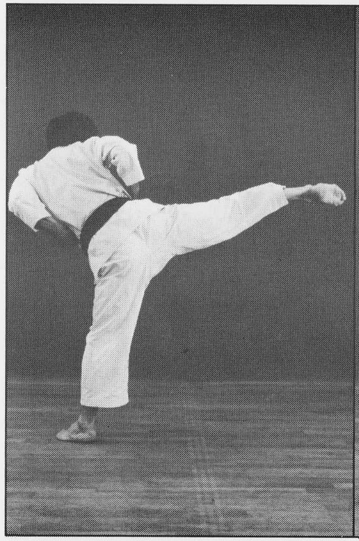
騎馬立・側面縦手刀受

KIBA DACHI
SOKUMEN TATE SHUTŌ UKE



◇◇ ▷

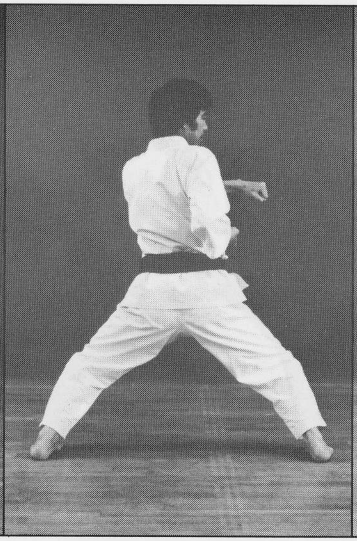
6 — A



◆ 7 — A ◀

蹴込同時引寄

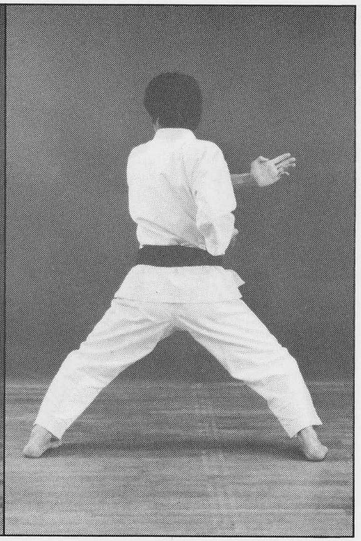
KEKOMI DŌJI HIKI YOSE



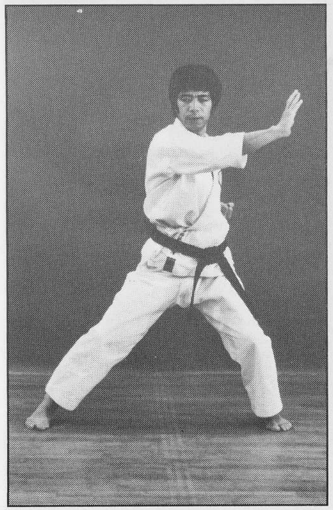
◆ ⑦ ◀

騎馬立・側面突

KIBA DACHI
SOKUMEN ZUKI

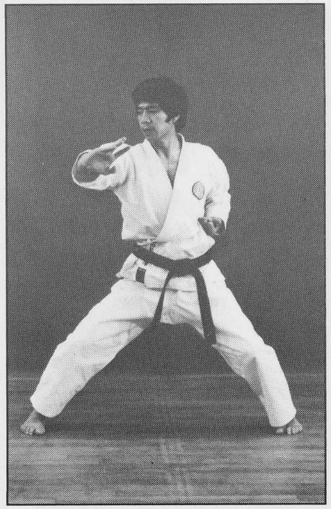


◇◇ 8 — A ▷



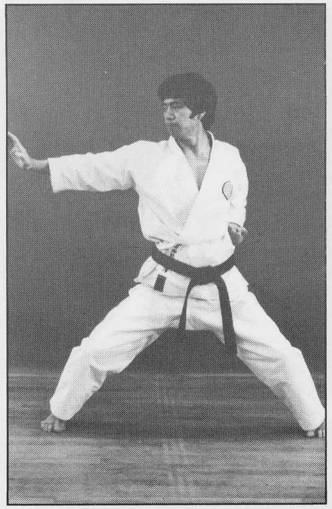
◇◇ ▷

6 — B



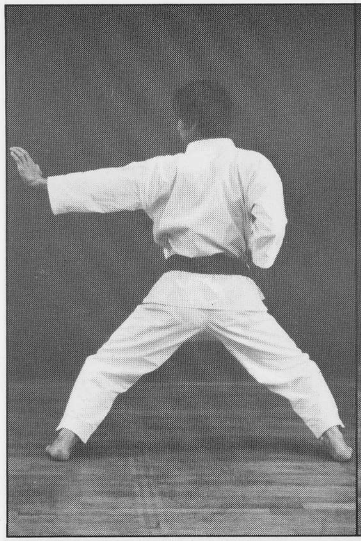
◇◇ ▷

6 — C



◇◇ ◈

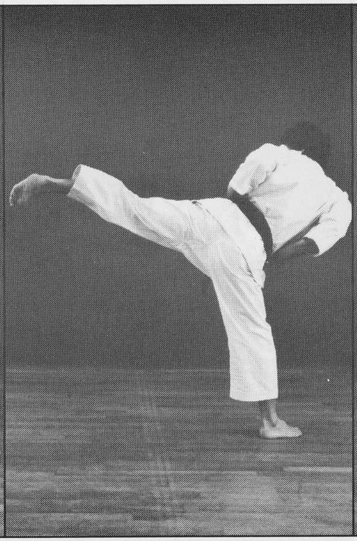
⑥



◇◇ ⑧ ◈

騎馬立・側面縦手刀受

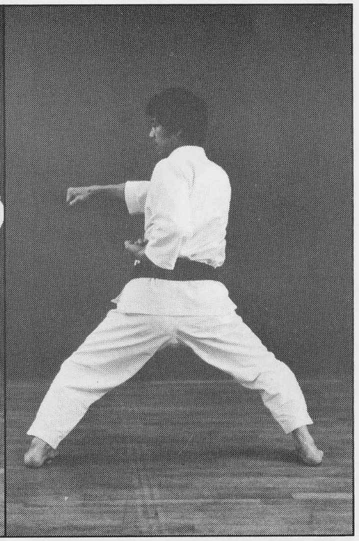
KIBA DACHI
SOKUMEN TATE SHUTŌ UKE



◆ 9 — A ◀

蹴込同時引寄

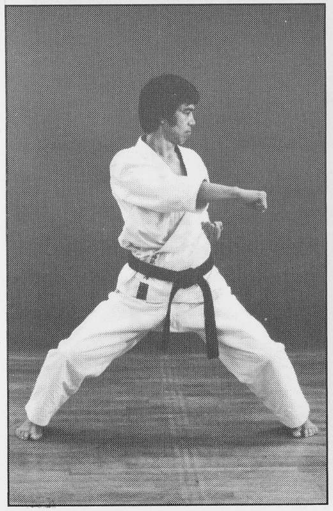
KEKOMI DŌJI HIKI YOSE



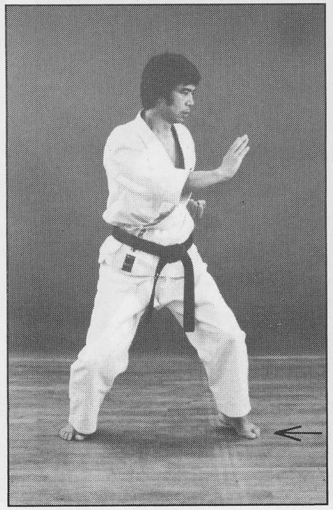
◆ ⑨ ◀

騎馬立・側面突

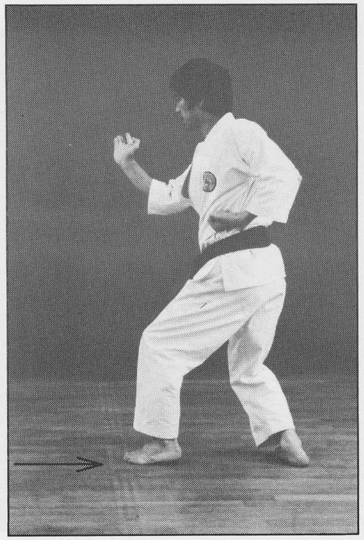
KIBA DACHI
SOKUMEN ZUKI



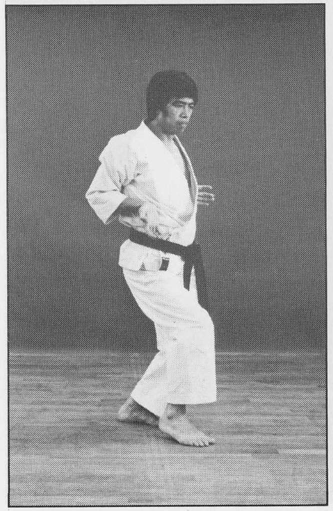
📷
⑨



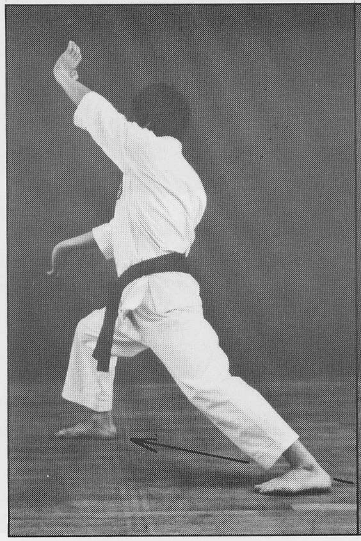
◇◇ 📷 ▷
10－A



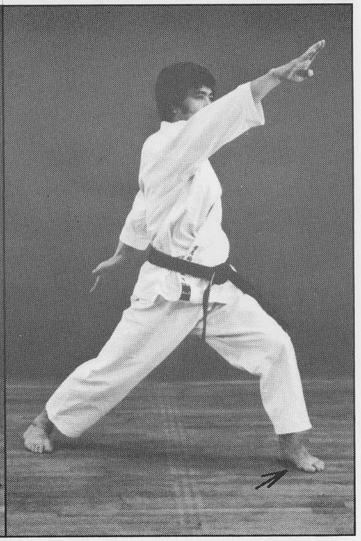
◇◇ 10－A ▷



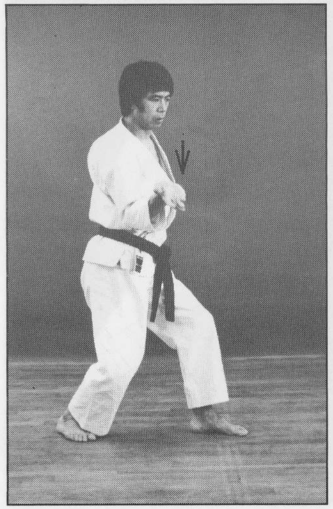
📷
10－C



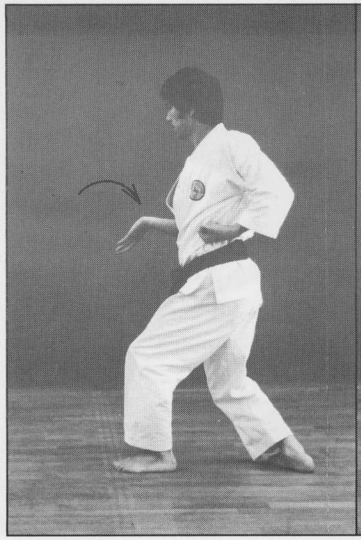
◆◆ ⑩ ◈
前屈立・底掌合突
ZENKUTSU DACHI
TEISHŌ AWASE ZUKI



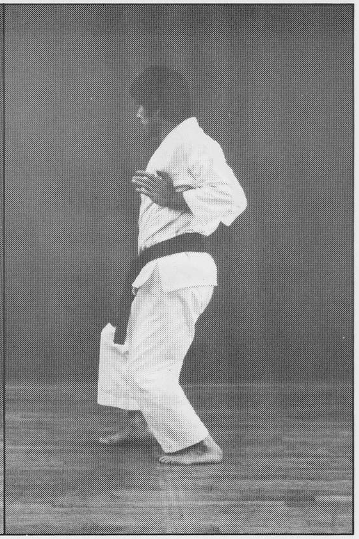
◆ ⑪ ◀
前屈立・天地背刀打
ZENKUTSU DACHI
TENCHI HAITŌ UCHI



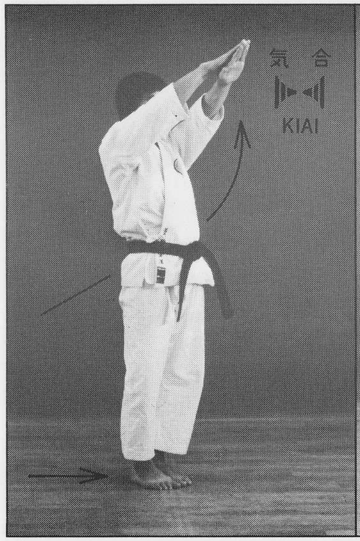
📷
10－B



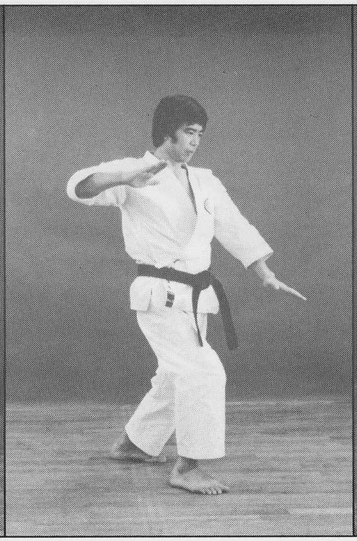
◇◇ 10－B ◈
半前屈立・右中段掛受
HAN ZENKUTSU DACHI
MIGI CHUDAN KAKE UKE



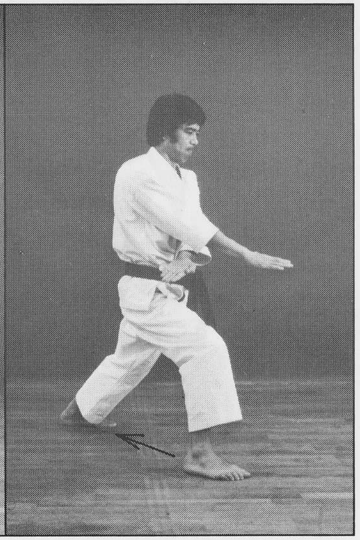
◇◆ 10－C ▷



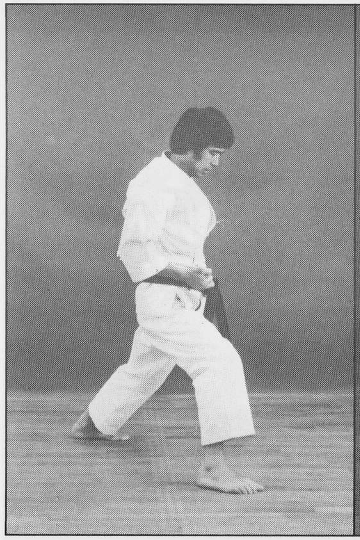
◆ ⑫ ◀
平足立・左背手揚打
HEISOKU DACHI
HIDARI HAISHU AGE UCHI



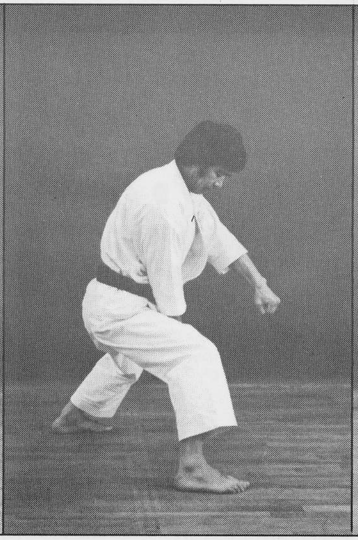
◇ 13－A ▷



◆ 13－B ◀
前屈立・虎口膝崩
ZENKUTSU DACHI
KOKŌ HIZA KUZUSHI



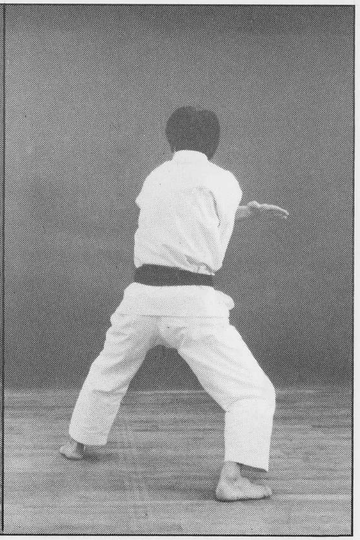
✧ 13－C ▷



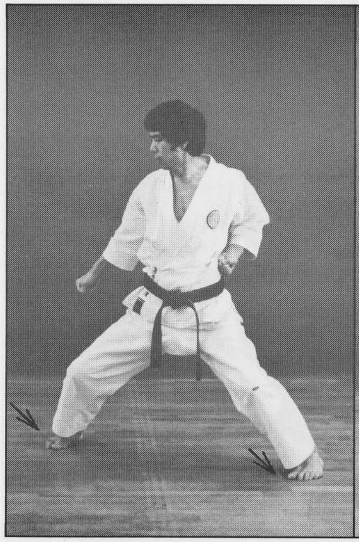
◆ ⑬ ◀

不動立・下段合突

FUDO DACHI
GEDAN AWASE ZUKI



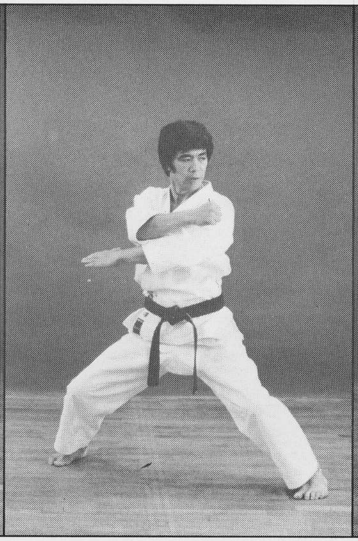
✧ 14－A ▷



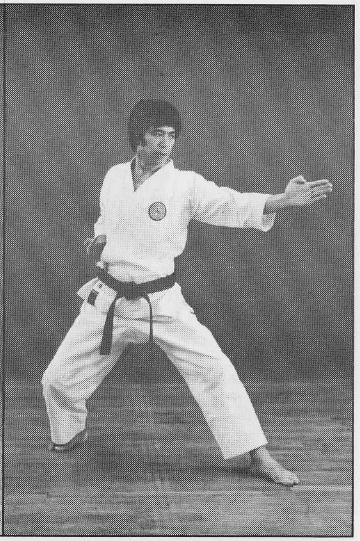
◆ ⑯ ◀

騎馬立・側面下段払

KIBA DACHI
SOKUMEN GEDAN BARAI



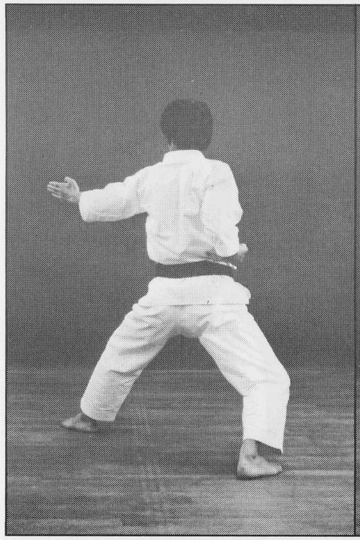
✧ 17－A ▷



◆◆ ⑰ ▷▷

後屈立・左背手受

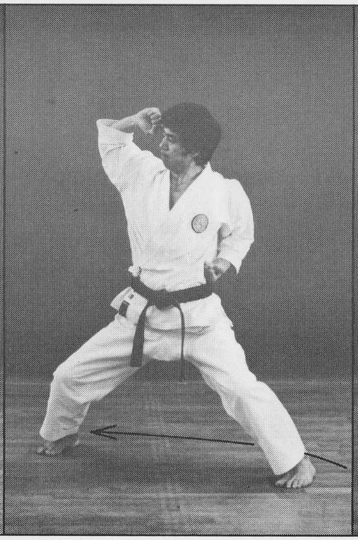
KŌKUTSU DACHI
HIDARI HAISHU UKE



◆◆ ⑭ ▷▷

後屈立・中段背手受

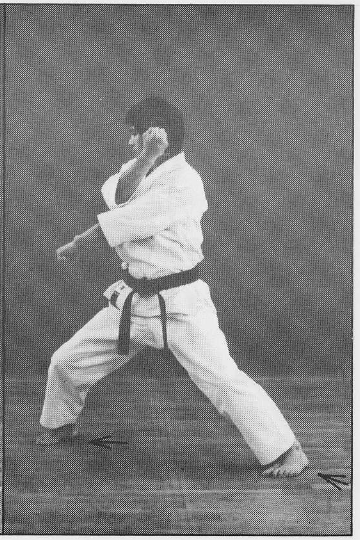
KŌKUTSU DACHI
CHŪDAN HAISHU UKE



◆ ⑮ ◀

騎馬立・側面縦猿臂

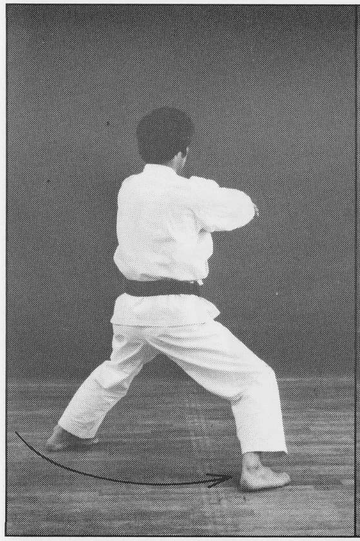
KIBA DACHI
SOKUMEN TATE ENPI



◆ 16－A ◀

騎馬立・側面外受下段突

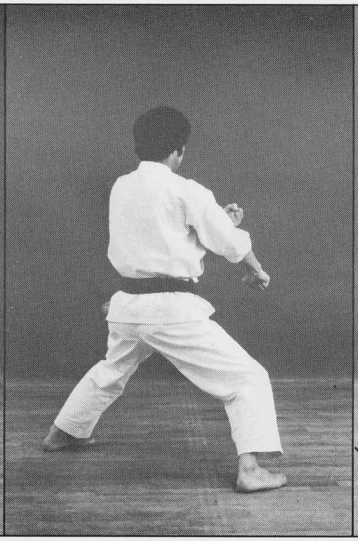
KIBA DACHI
SOKUMEN SOTO UKE
GEDAN ZUKI



◆ 18－A ◀

騎馬立・前猿臂

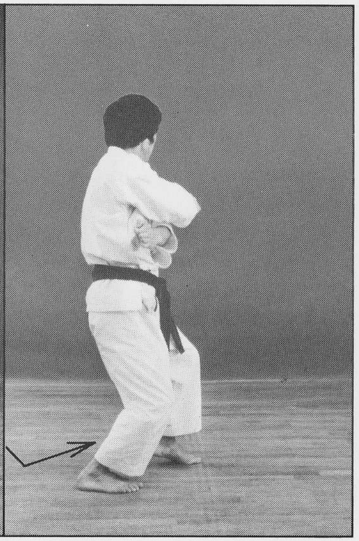
KIBA DACHI
MAE ENPI



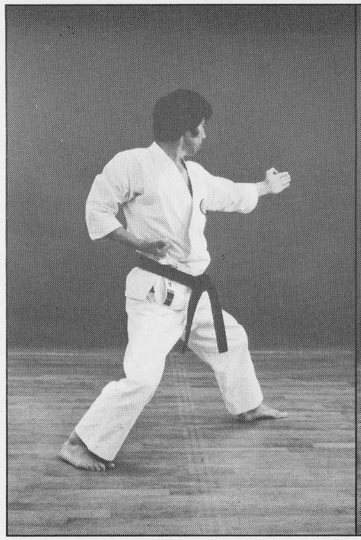
◆ ⑱ ◀

騎馬立・右下段払左添手

KIBA DACHI
MIGI GEDAN BARAI
HIDARI SOETE



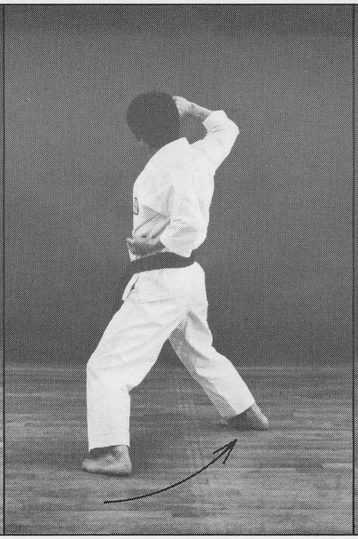
✧ 19－A ▷



◆◆ ⑲ ▷▷

後屈立・中段背手受

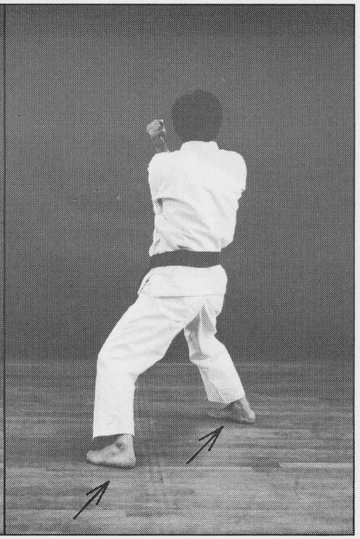
KOKUTSU DACHI
CHŪDAN HAISHU UKE



◆ ⑳ ◀

騎馬立・側面縦猿臂

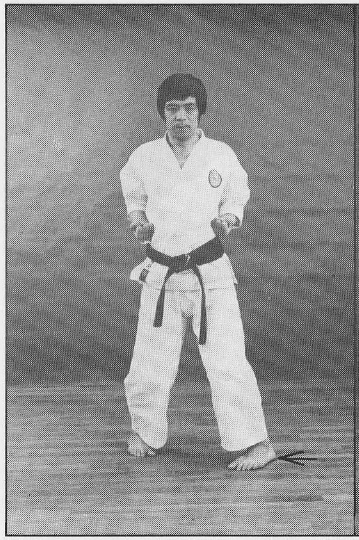
KIBA DACHI
SOKUMEN TATE ENPI



◆ 21－A ◀

騎馬立・側面外受下段突

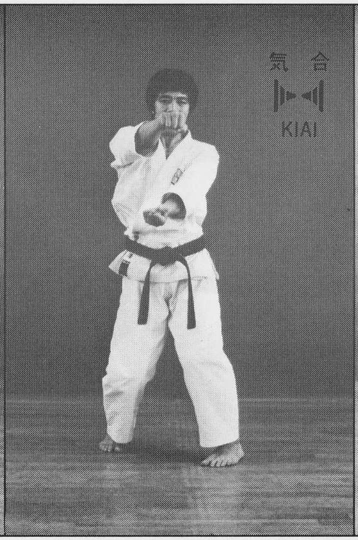
KIBA DACHI
SOKUMEN SOTO UKE
GEDAN ZUKI



✧◆ ㉒ ◈

三戦立・両腰構

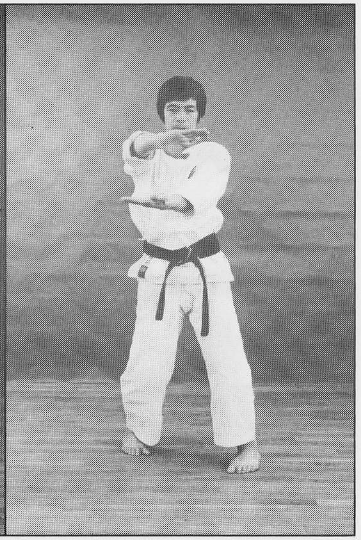
SANCHIN DACHI
RYO GOSHI GAMAE



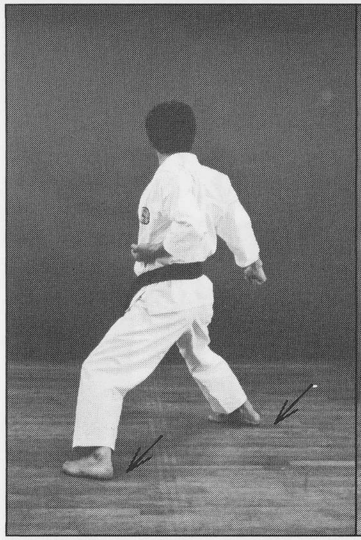
◆ ㉓ ◀

三戦立・合突

SANCHIN DACHI
AWASE ZUKI



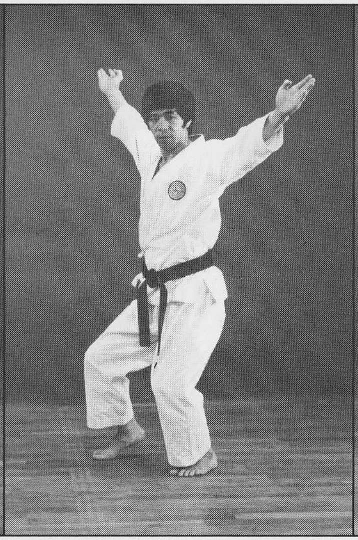
✧ 24－A ▷



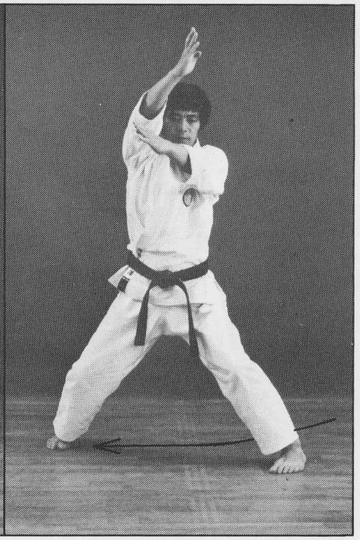
◆ ㉑ ◀

騎馬立・側面下段払

KIBA DACHI
SOKUMEN GEDAN BARAI



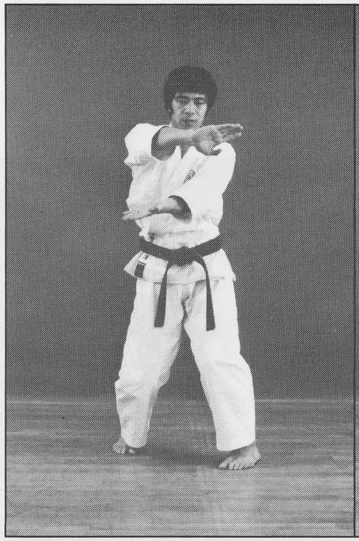
✧ 22－A ▷



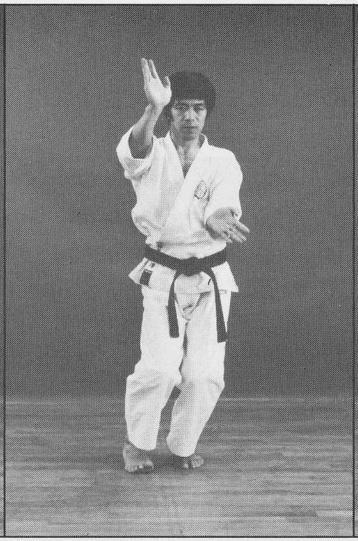
✧ 22－B ▷

大振交叉払

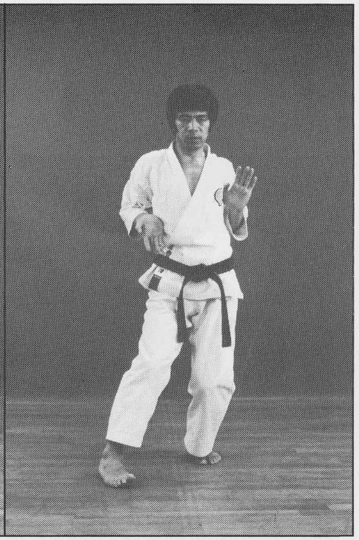
ŌFURI KŌSA BARAI



✧ 24－B ▷



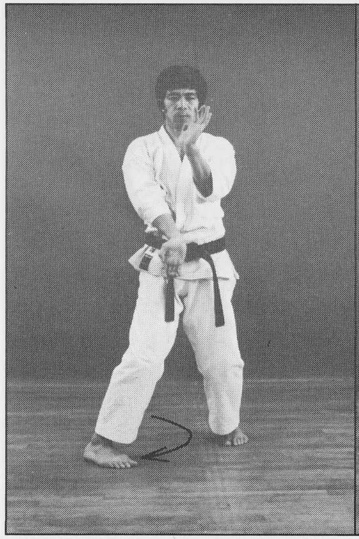
✧ 24－C ▷



✧ 24－D ◈

三戦立・回掛受

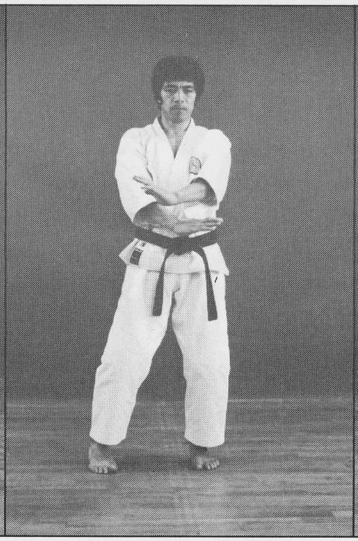
SANCHIN DACHI
MAWASHI KAKE UKE



◆◆ ㉔ ◇▶

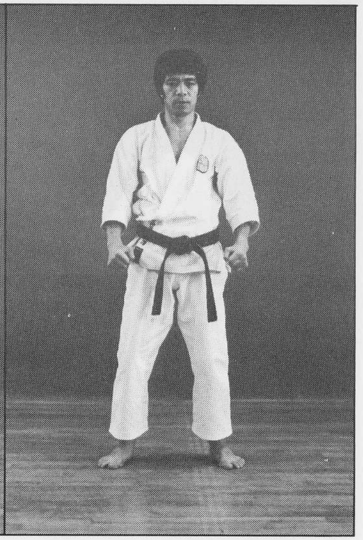
右三戦立・合底掌突

MIGI SANCHIN DACHI
AWASE TEISHŌ ZUKI



◇◆ 止め－A ▷

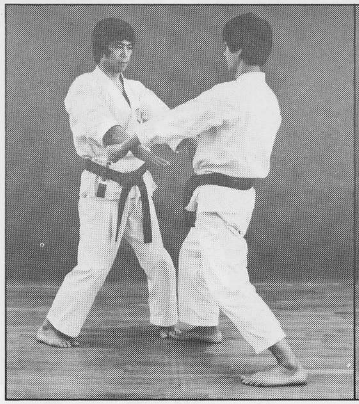
YAME－A



止 め

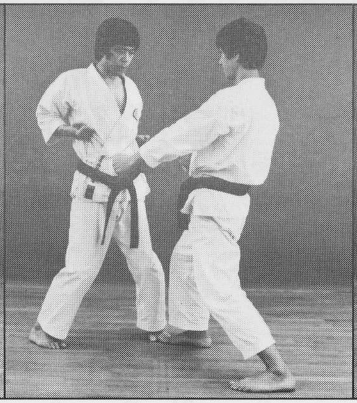
YAME

C－1

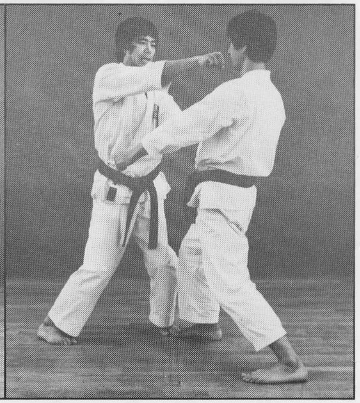


●諸手突
MOROTE ZUKI
○諸手受
MOROTE UKE

C－2

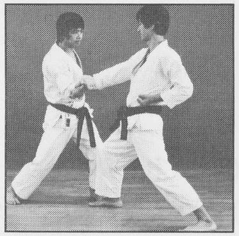


C－3



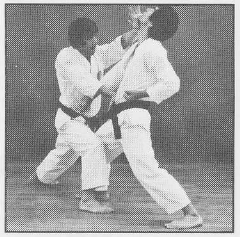
○併 突
AWASE ZUKI

A－1



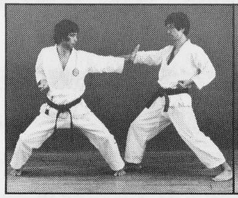
●中段突
CHUDAN ZUKI
○手首掛受
TEKUBI KAKE UKE

A－2



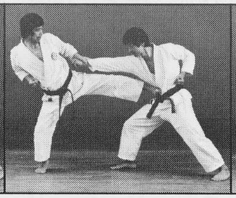
○諸手底掌突
MOROTE TEISHŌ
ZUKI

B－1



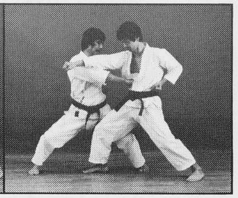
●追 突
OI ZUKI
○手刀受
SHUTŌ UKE

B－2



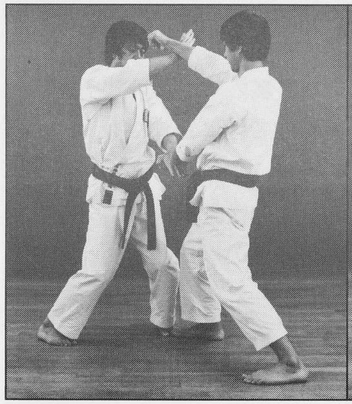
○手摑蹴込
TE ZUKAMI
KEKOMI

B－3

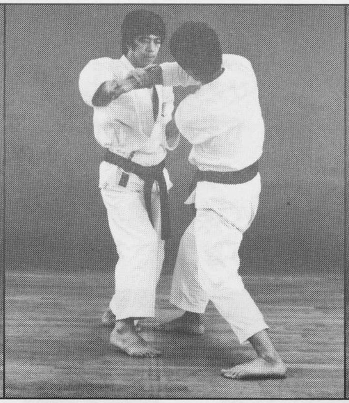


○中段突
CHŪDAN ZUKI

C－4

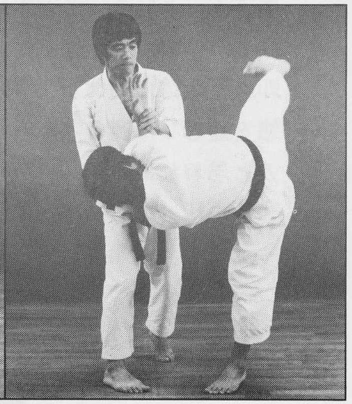


C－5



○手 摑
TE ZUKAMI

C－6



○捩 投
NEJIRI NAGE

雲　手(うんすう)

松濤館及び糸東流に伝承された型ですが、伝来ははっきりしていません。それ程古い型ではない様に思われます。ニーセーシー(二十四歩)に似ている点も多く、新垣(あらがき)派の型の様にも思えます。

船越義珍先生は、その著「空手道一路」の中で、唐手を空手と名称を変えると同時に、従来の呼び名は一般向きでないとして、燕飛、岩鶴、十手、半月、慈恩、明鏡、八荒、撥雲(はつうん)、松濤、松蔭、鳳啄(ほうたく)、松喬(しょうきょう)という様に改めていますが、この中に雲手は見当りません。

ところが大正11年(1922年)に、船越先生は「琉球拳法唐手」という本を出版されていますが、その中で“型の種類”と題して、平安が五段、ナインハンチが三段、バッサイが大小、公相君(くーしゃんくー)も大小、その他に五十四歩、セイシャン、チントウ、チンテー、ジーン、ジッテ、ジオン、汪楫(わんしゅう)、ワンダウ、ローハイ、ジュウム、ワンドウ、ソーチン、二十四(ニーセーシー)、三十六(サンセールー)、一百零八(スーパーリンペー)、ワンクワン、コカン、雲手等であると書かれています。ここで初めて雲手という名称が出てきたわけです。

両方の掌(てのひら)を、手刀側を合わせて胸前にすくい上げ、更に左右に開いた形を、雲を開く手、すなわち開雲の手といい、この動作が、型の中に２回もあります。意味は相手の攻撃を挟受より、左右に掻分ける、又は左右に縦手刀にて同時攻撃する、ということです。

また、雲手の手は、ハンドと直訳されますが、他に技法、用法も意味します即ち型全体の動きが、雲が風を呼び、雷雨と化して荒れ狂う、嵐の時の雲の状態を連想した摑みどころのない、千変万化の動作から、雲手と名付けられたものと思われます。

体を伏せての回蹴(まわしげり)、前面に対して三日月蹴から360°回転しての後ろ蹴、更に一本貫手、鶏頭受等多彩な技の繰り返しで、高度な高段者用の型の一つです。

UNSU

Probably it is a very ancient KATA of uncertain origin adopted by SHOTOKAN and SHITO-RYU stules. In some ways it resembles to NISESHI (NIJUSHIHO) possibly belonging to NIIGAKI style.

Master FUNAKOSHI GICHIN, in his book 'KARATE DO ICHIRO (The way of KARATE-DO) changed the names of the KATA,but UNSU was not mentionned.

Moreover in 1922, FUNAKOSHI published the book "RYUKYU KENPO KARATE. The following KATA were included: HEIAN 1-5. NAIHANCHI 1-3, BASSAI-DAI and SHO, KUSHANKU DAI and SHO, GOJUSHIHO, SEISHAN, CHINTO, CHINTE, JI'IN, JITTE, JION, WANSHU, WANDAU, ROHAI, JUMU, WANDO, SOCHIN, NISESHI, SANSERYU, SUPARINPEI, WANKUWAN, KOKAN and UNSU among others appeared for the first time.

The movement called the hands of the cloud (UNSU) appears twice in this KATA and is used to sweep away the hands of the opponent after HASAMI UKE, or blocking with TATE-SHUTO, attacks from both sides.

Hands (TE or SHU) also implies technique or ability.

The movement of the hands when they join are similar to the clouds in a storm culminating in a thunder when they meet.

It is a KATA for higher DAN. Advanced techniques like MAWASHI-GERI from a lying position are repeated and there is also MIKAZUKI-GERI to the front and USHIRO-GERI after a jump of 360°, IPPON-NUKITE, KEITO-UKE, ETC. . .

UNSU

Il s'agit probablement d'un KATA très ancien d'origine incertaine, conservé par les styles SHOTOKAN et SHITO-RYU. Sous certains aspects, il ressemble à NISESHI (NIJUSHIHO), pouvant appartenir au style de NIIGAKI.

Maître FUNAKOSHI, dans son livre KARATE-DO ICHIRO, (La voie du KARATE-DO) changea le nom des KATA, sans mentionner UNSU.

Toutefois en 1922, FUNAKOSHI publia son livre "RYUKYU KENPO KARATE" incluant les KATA suivants: HEIAN 1 – 5, NAIHANCHI 1–3, BASSAI (DAI et SHO), KUSHANKU (DAI et SHO), GOJUSHIHO, SEISHAN, CHINTO, CHINTE. JI'IN, JITTE, JION, WANSHU, WANDAU, ROHAI, JUMU WANDO, SOCHIN, NISESHI, SANSERYU, SUPARINPEI, WANKUWAN, KOKAN, et UNSU, parmi d'autres apparaît pour la première fois.

Le mouvement nommé les mains de nuage (UNSU) revient deux fois dans ce KATA. On emploie cette technique après avoir exécuté HASAMI-UKE pour repousser les mains de l'adversaire ou pour bloquer en TATE-SHUTO deux attaques de côté.

Mains (TE ou SHU), signifie aussi technique et habileté. Le mouvement des mains qui se joignent ressemble aux nuages dans un orage qui se transforment en foudre lorsqu'ils se rencontrent.

C'est un KATA pour les haut-gradés comprenant des techniques qui se répètent comme: MAWASHI-GERI en position couchée, il y a aussi MIKAZUKI-GERI de face et USHIRO-GERI après un saut de 360°, IPPON-NUKITE, KEITO-UKE, etc. . .

UNSU

Probablemente se trata de una KATA muy antigua, aunque de origen incierto, conservada en los estilos SHOTOKAN y SHITO-RYU. En algunos aspectos se parece a NISESHI (NIJUSHIHO), pudiendo pertenecer al estilo de NIIGAKI.

El maestro FUNAKOSHI GICHIN, en su libro "KARATE-DO ICHORO" (El Camino del KARATE-DO), cambió los nombres de las KATAS, pero no hace mención de UNSU.

Sin embargo, en 1922, FUNAKOSHI publicó el libro "RYUKYU KENPO KARATE", donde incluye las siguientes KATAS: HEIAN 1–5, NAIHANCHI 1–3, BASSAI DAI y SHO, KUSHANKU DAI y SHO, GOJUSHIHO, SEISHAN, CHINTO, CHINTE, JI'IN, JITTE, JION, WANSHU, WANDAU, ROHAI, JUMU, WANDO, SOCHIN, NISESHI, SANSERYU, SUPARINPEI, WANKUWAN, KOKAN y UNSU, entre otras, siendo la primera vez que aparece el nombre de UNSU.

El movimiento denominado las manos de la nube (UNSU) aparece dos veces en esta KATA. Su significado es apartar los brazos del contrario tras HASAMI-UKE o bloquear en TATE-SHUTO a ambos lados.

Mano (TE o SHU) también implica el sentido de técnica o habilidad, es decir, el movimiento de las manos al unirse semeja las nubes de una tormenta dando lugar al furioso trueno.

Es una KATA para grados superiores, con repetición de técnicas avanzadas tales como MAWASHI-GERI tendidos en el suelo, MIKAZUKI-GERI al frente y USHIRO-GERI en salto de 360 grados, IPPON-NUKITE, KEITO-UKE. . .

UNSU

Diese KATA, deren Herkunft noch unklar bleibt, wird in der SHOTOKAN-, und SHITO-Schule geübt. Sie ist vermutlich keine alte KATA. Sie gehört anscheinend der NIIGAKI-Schule, weil bei ihr einige gemeinsame Züge mit NISESHI zu finden ist.

FUNAKOSHI Sensei hat in seinem Buch "KARATE-DO ICHIRO" nicht nur die Schriftzeichen KARATE, "chinesische Hand", durch "leere Hand" ersetzt, sondern auch die anderen KATAs umbenannt Trotzdem findet man darin keinen Namen von UNSU.

Erst im 1922 steht der Name UNSU im "KARATE-KENPO in RYUKYU" unter der Überschrift "KATA-Arten". Daneben standen HEIAN (fünf Stufen), NAIHANCHI (drei Stufen), BASSAI (DAI und SHO), KUSHANKU (DAI und SHO), GOJUSHIHO, SEISHAN, CHINTO, CHINTE, JI'IN, JITTE, JION, WANSHU, WANDAU, ROHAI, JUUMU, WANDO, SOCHIN, NISESHI, SANSERYU, SUPARINPEI, WANKUWAN, KOKAN, usw.

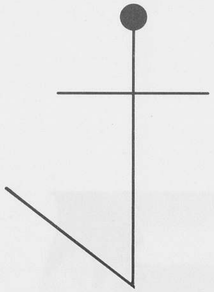
Die Handform, die "KAIUN-NO-TE" heißt (Wolken mit Händen nach beiden Seiten schieben), und die zwei Male in UNSU erscheint, werden KAKIWAKE des gegnerischen Angriffs nach HASAMI-UKE oder gleichzeitiger Angriff durch TATE-SHUTO möglich.

"SU" von UNSU, mit "Hand" übersetzt wird, bedeutet außerdem Technik und Anwendungsweise. Man hat diese KATA nach unberührbaren proteischen Bewegungen UNSU benannt, die an die Wolkenlage biem Sturn erinnern, wobei die Wolken den Wind veranlassen und sich wütend in den Gewitterregen verwandeln.

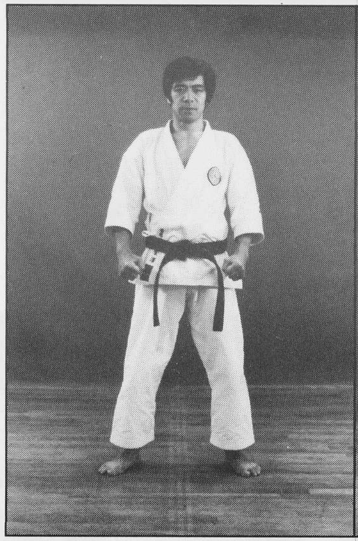
Eine der am höchsten entwickelten KATA mit aufeinanderfolgenden vielfältigen Techniken wie MAWASHI-GERI mit tief gebeugtem Körper, USHIRO-GERI nach vorne (nach MIKAZUKI GERI), gefolgt von Umdrehung von 360 Grad, IPPON NUKITE, KEITO-UKE, usw.

本部道場（S.K.I. Headquarters Tokyo）

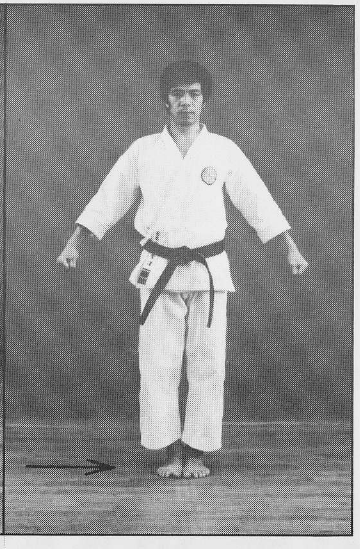
雲　手
UNSU



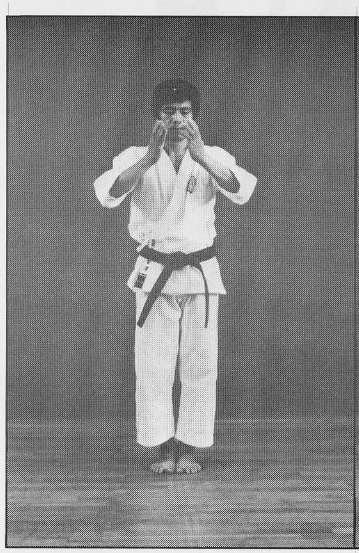
演 武 線
ENBUSEN



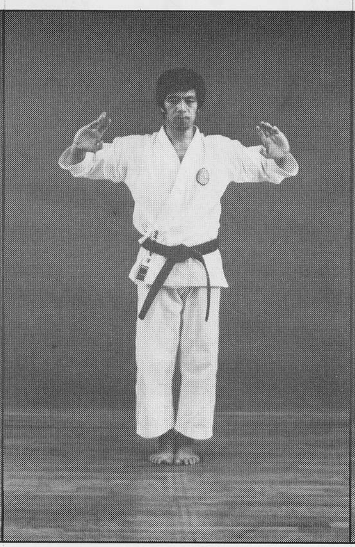
自然体
SHIZENTAI



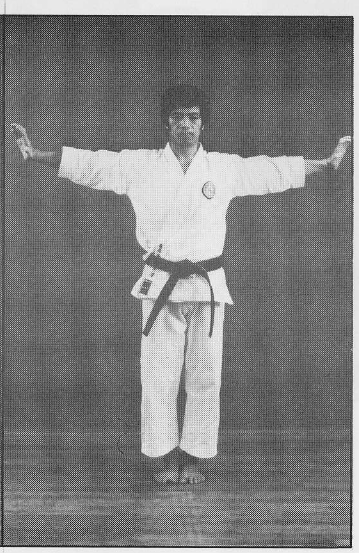
用　意
YŌI



◆◆　1－D　▷▷

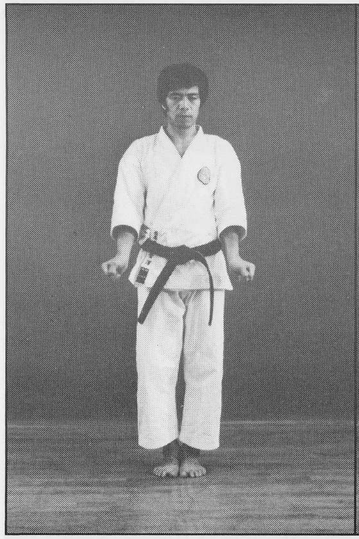


◆◆　1－E　▷▷

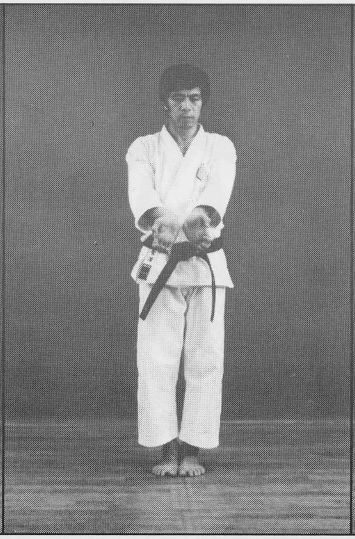


◆◆　①　◈

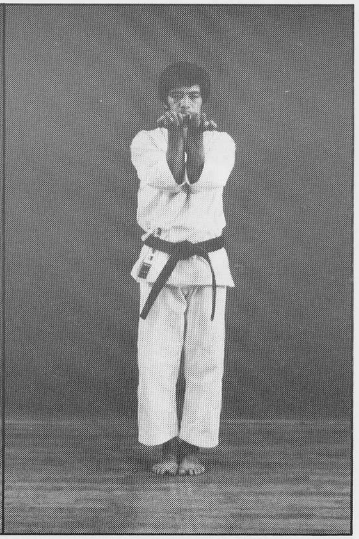
閉足立・開雲の手
HEISOKU DACHI
KAIUN NO TE



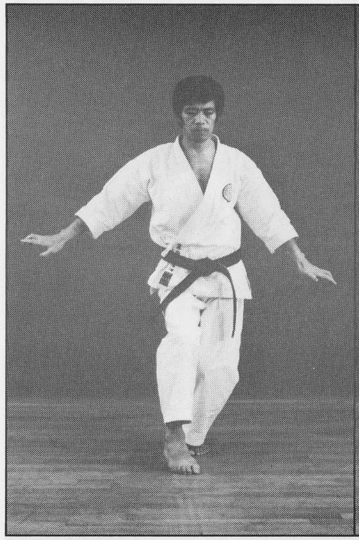
◇◇　1－A　▷▷



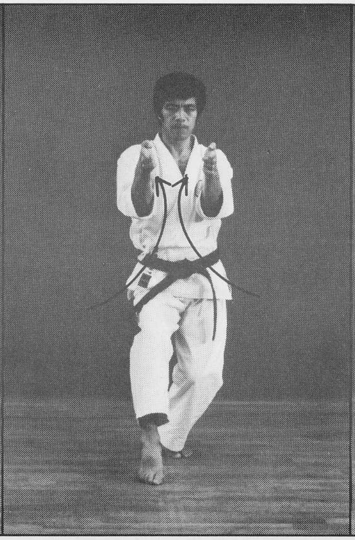
◇◇　1－B　▷▷



◇◇　1－C　◈

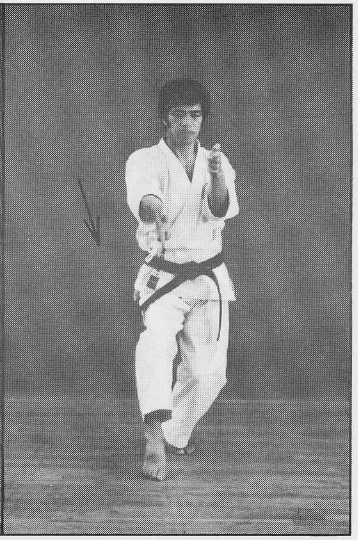


◇　2－A　▷



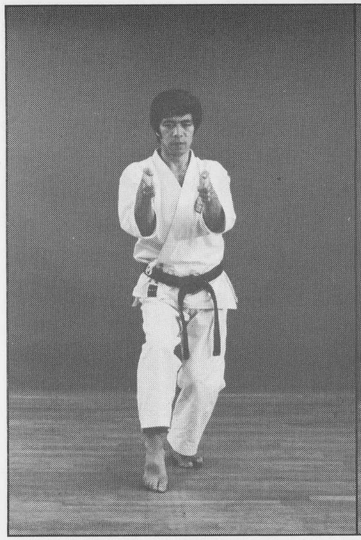
◆　②　◀

猫足立・諸手鶏頭受
NEKOASHI DACHI
MOROTE KEITŌ UKE



◆　3－A　◀

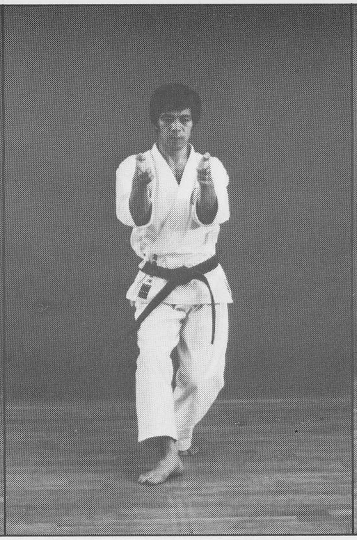
右一本貫手
MIGI IPPON NUKITE



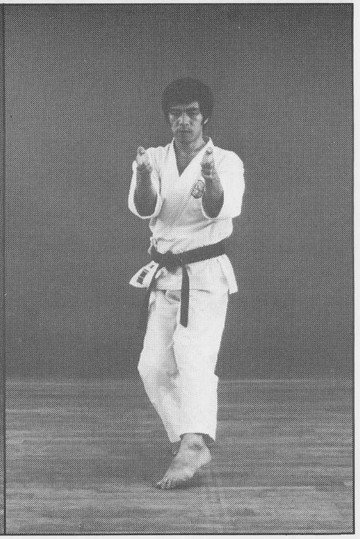
◆ ③ ▷

猫足立・二鶏頭構

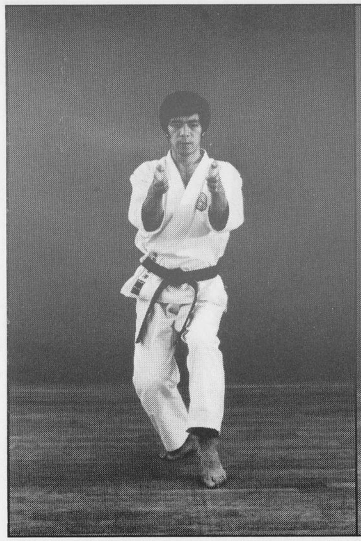
NEKOASHI DACHI
NIKEITŌ GAMAE



✧✧ 4－A ▷▷



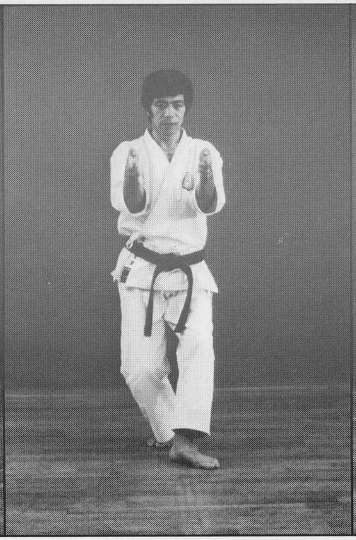
✧✧ 4－B ▷▷



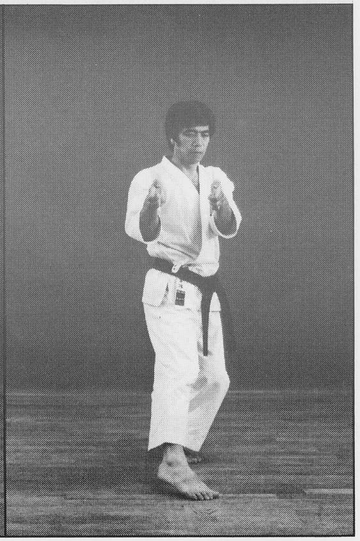
◆ ⑤ ▷

猫足立・二鶏頭構

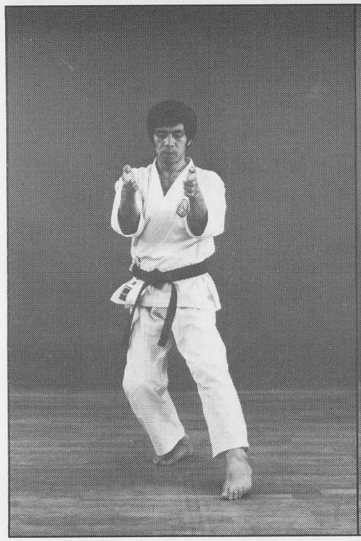
NEKOASHI DACHI
NIKEITŌ GAMAE



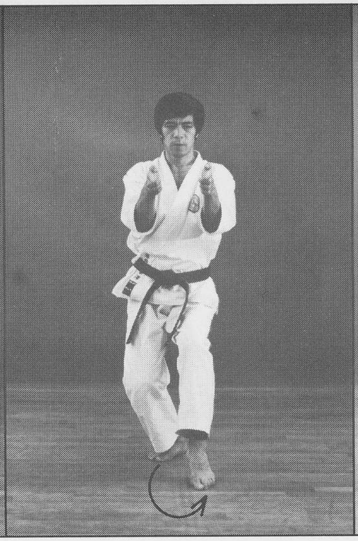
✧✧ 6－A ▷▷



✧✧ 6－B ▷▷



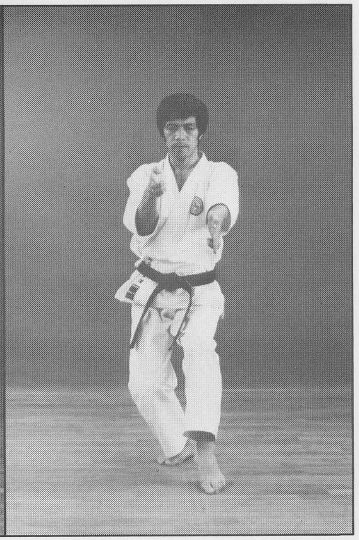
✧ 4－C ▷



✧ ④ ◈

猫足立・裏足掛(4－B,4－C,④)

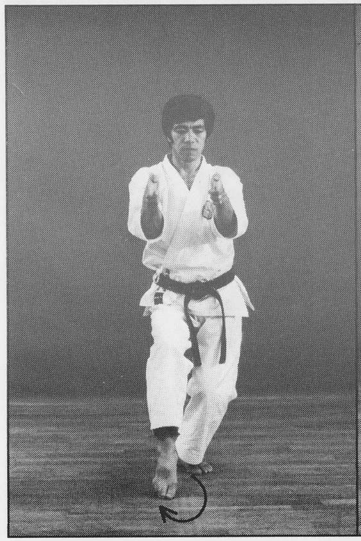
NEKOASHI DACHI
URA ASHI GAKE(4－B,4－C,④)



◆ 5－A ◀

猫足立・左一本貫手

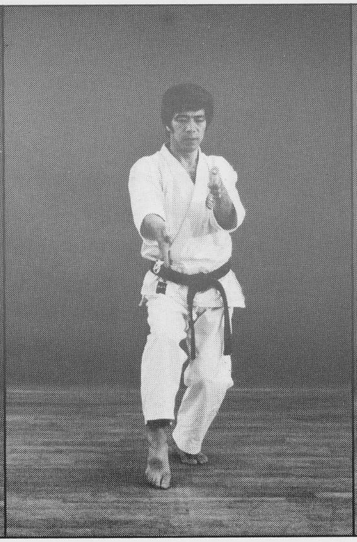
NEKOASHI DACHI
HIDARI IPPON NUKITE



✧ ⑥ ◈

猫足立・裏足掛

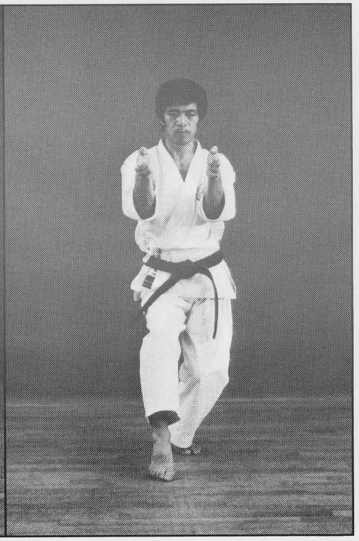
NEKOASHI DACHI
URA ASHI GAKE



◆ 7－A ◀

猫足立・右一本貫手

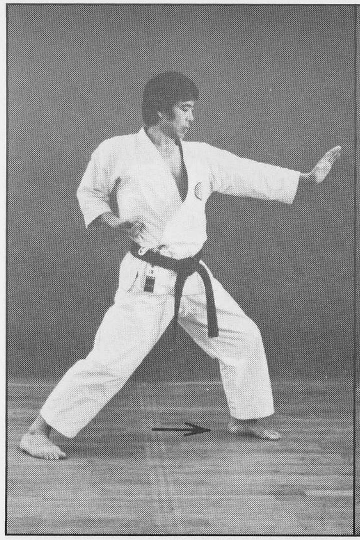
NEKOASHI DACHI
MIGI IPPON NUKITE



◆ ⑦ ▷

猫足立・二鶏頭構

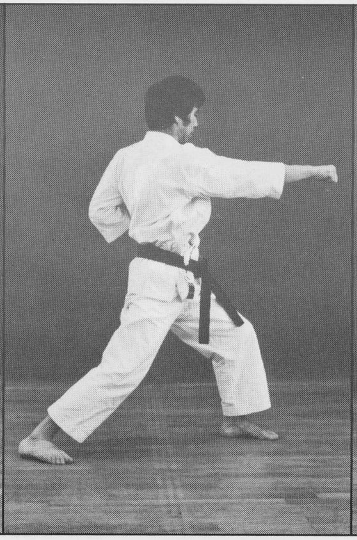
NEKOASHI DACHI
NIKEITŌ GAMAE



✧ 8 — A ◇

前屈立・左縦手刀受

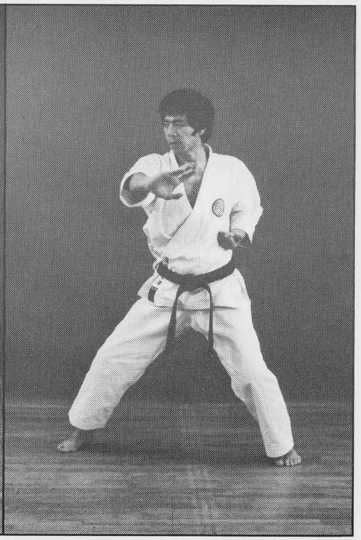
ZENKUTSU DACHI
HIDARI TATE SHUTŌ UKE



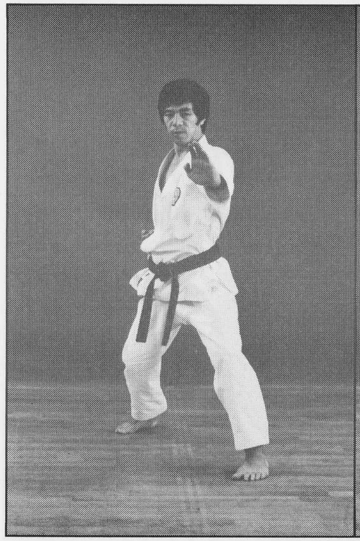
◆ ⑧ ◀

前屈立・右中段逆突

ZENKUTSU DACHI
MIGI CHŪDAN GYAKU ZUKI



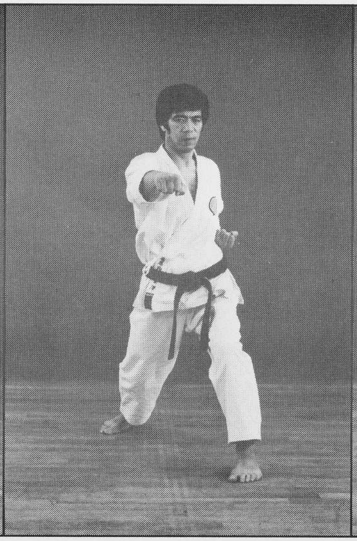
✧ 9 — A ▷



✧ 10 — B ◇

前屈立・左縦手刀受

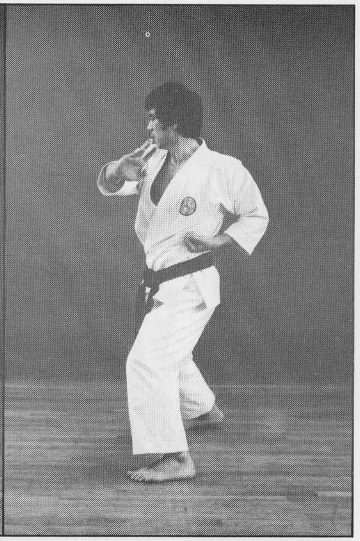
ZENKUTSU DACHI
HIDARI TATE SHUTŌ UKE



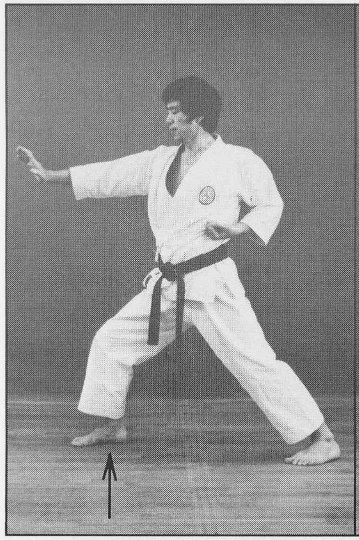
◆ ⑩ ◀

前屈立・右中段逆突

ZENKUTSU DACHI
MIGI CHŪDAN GYAKU ZUKI



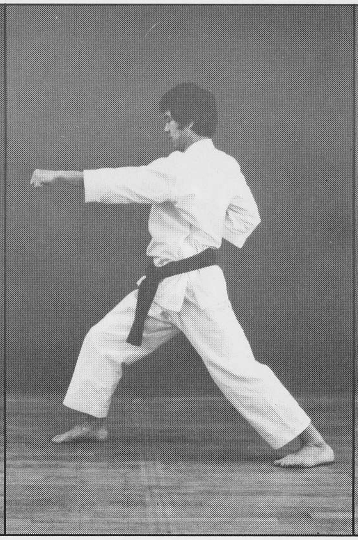
✧ 11 — A ▷



✧ 9 — B ◇

前屈立・右縦手刀受

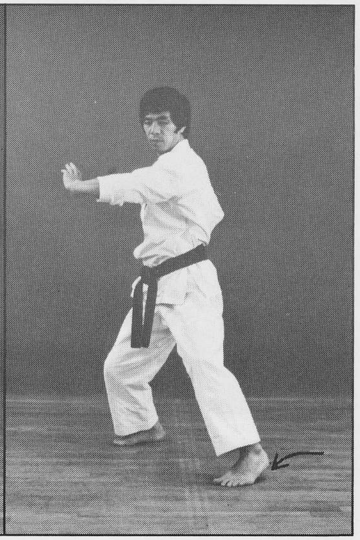
ZENKUTSU DACHI
MIGI TATE SHUTŌ UKE



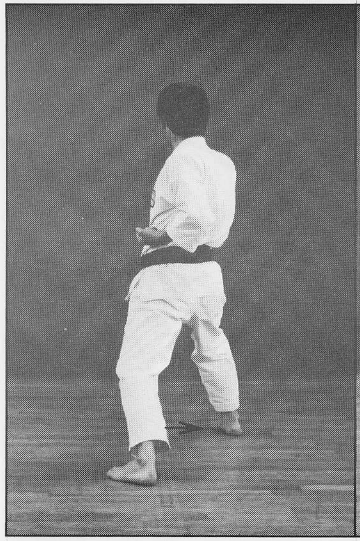
◆ ⑨ ◀

前屈立・左中段逆突

ZENKUTSU DACHI
HIDARI CHŪDAN GYAKU ZUKI



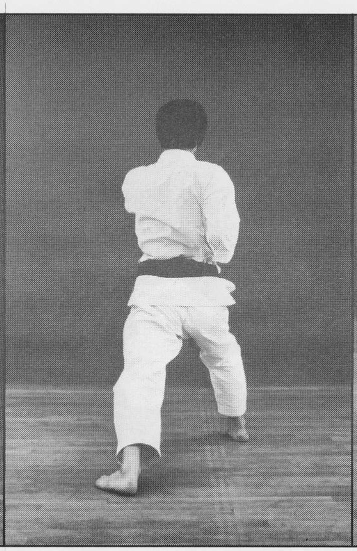
✧ 10 — A ▷



✧ 11 — B ◇

前屈立・右縦手刀受

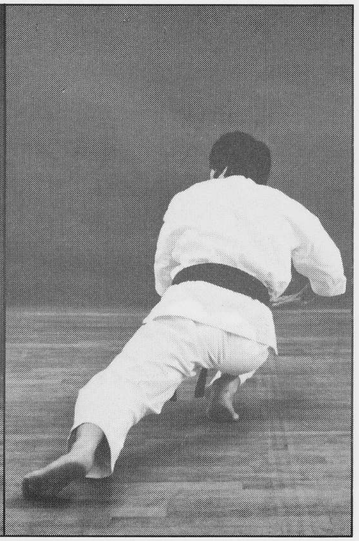
ZENKUTSU DACHI
MIGI TATE SHUTŌ UKE



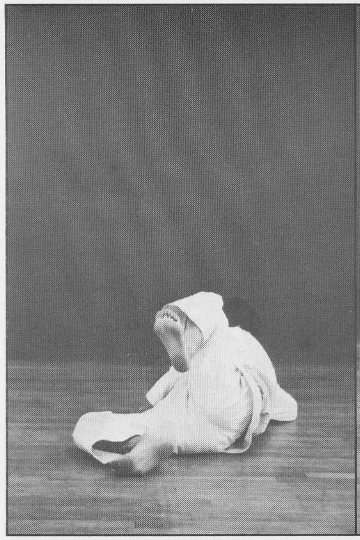
◆ ⑪ ◀

前屈立・左中段逆突

ZENKUTSU DACHI
HIDARI CHŪDAN GYAKU ZUKI



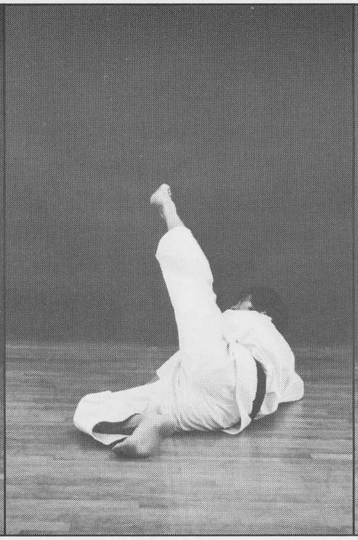
✧ 12 — A ▷



✧ 12－B ▷

右 体 落

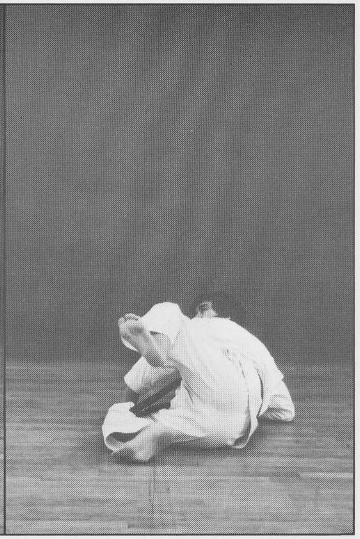
MIGI TAI OTOSHI



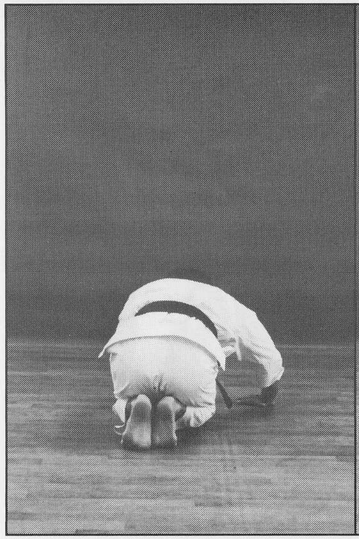
◆ 12－C ◀

左下勢蹴

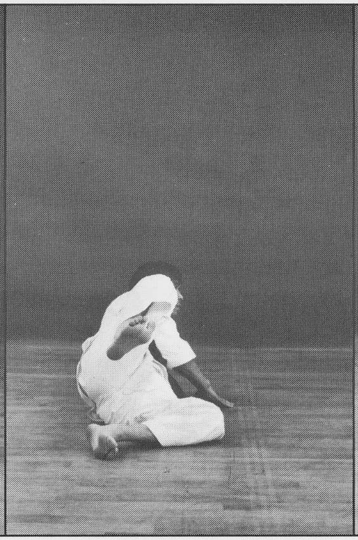
HIDARI KASEI GERI



◆ ⑫ ▷



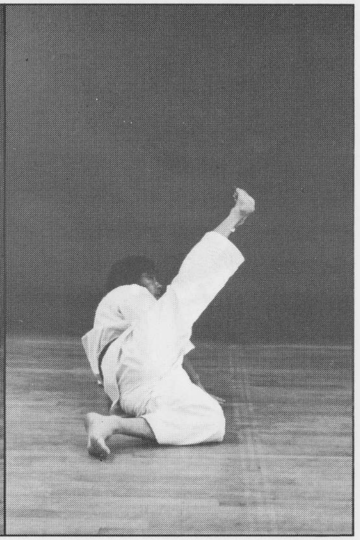
✧ 13－A ▷



✧ 13－B ▷

左 体 落

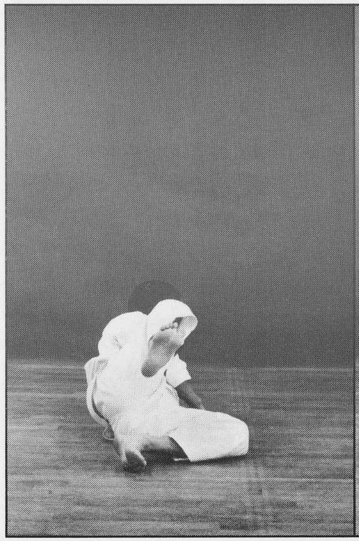
HIDARI TAI OTOSHI



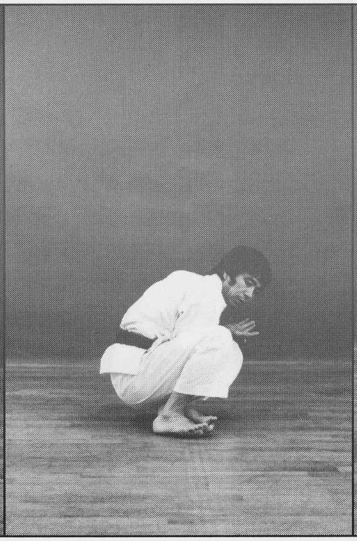
◆ 13－C ◀

右下勢蹴

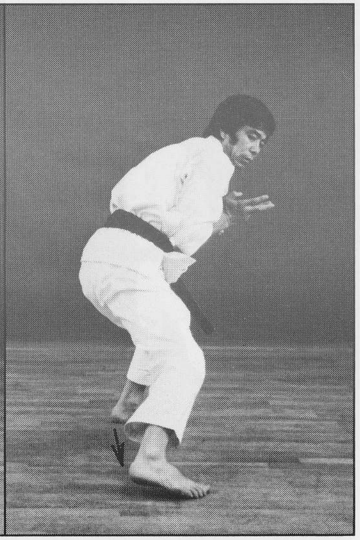
MIGI KASEI GERI



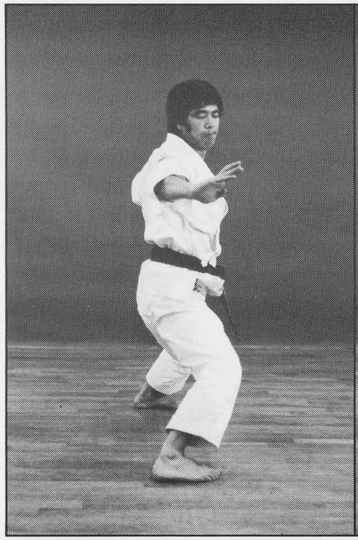
◆ ⑬ ▷



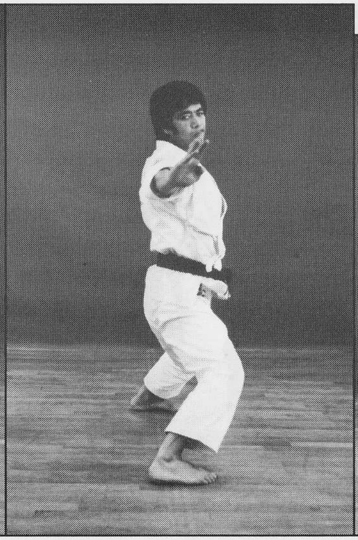
✧✧ 14－A ▷◈



✧✧ 14－B ▷◈



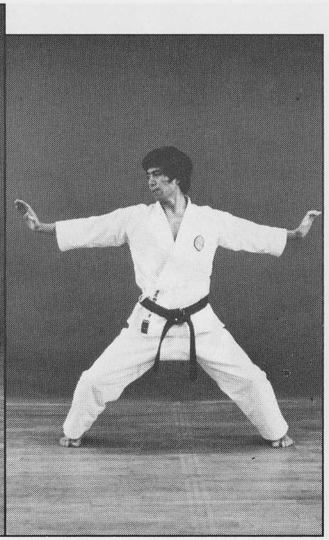
✧✧ 14－C ▷◈



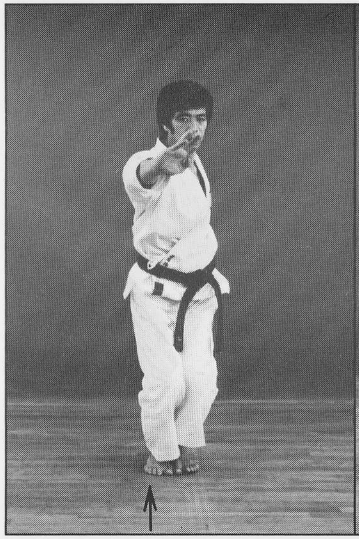
◆◆ ⑭ ◈◀

騎馬立・開雲の手

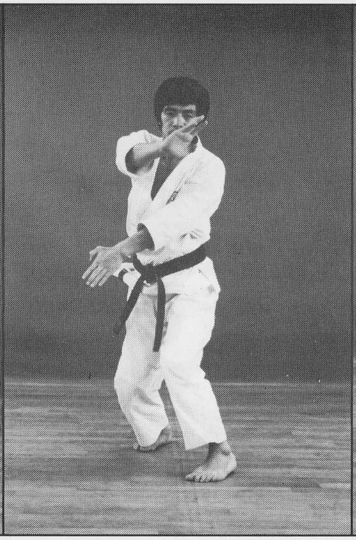
KIBA DACHI
KAIUN NO TE



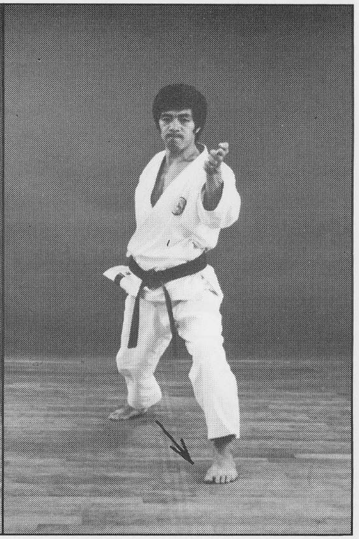
⑭



◇ 15−A ▷



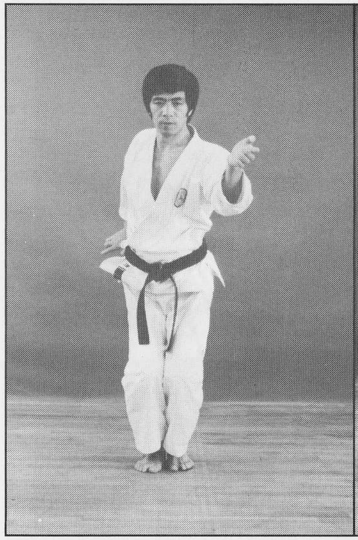
◇ 15−B ▷



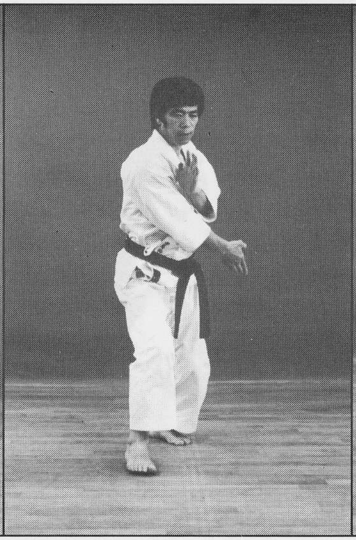
◆ ⑮ ◀

前屈立・左鶏頭受・右後底掌払

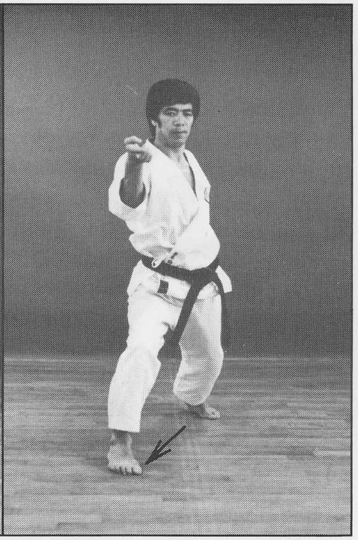
ZENKUTSU DACHI
HIDARI KEITŌ UKE
MIGI USHIRO TEISHŌ BARAI



◇ 16−A ▷



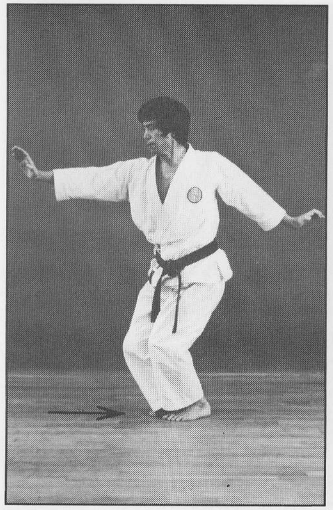
◇ 16−B ▷



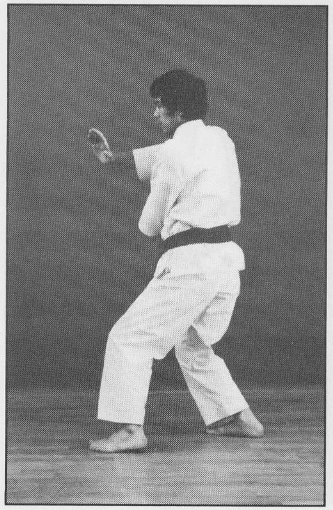
◆ ⑯ ◀

前屈立・右鶏頭受・左後底掌払

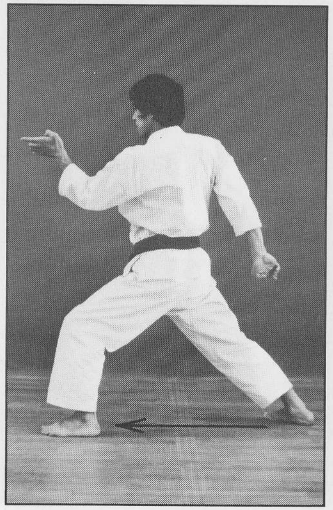
ZENKUTSU DACHI
MIGI KEITŌ UKE
HIDARI USHIRO TEISHŌ BARAI



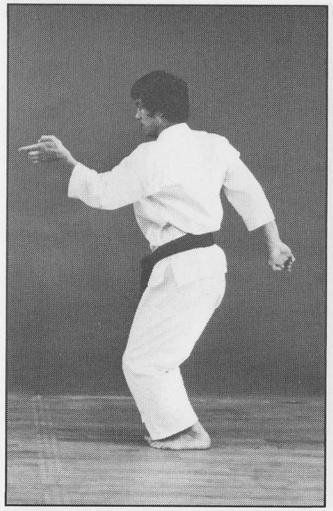
15−A



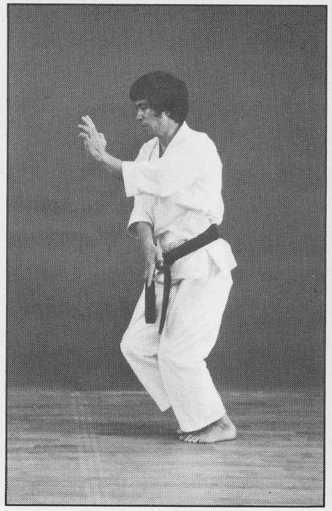
15−B



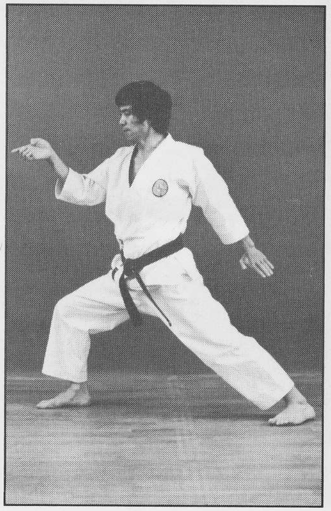
⑮



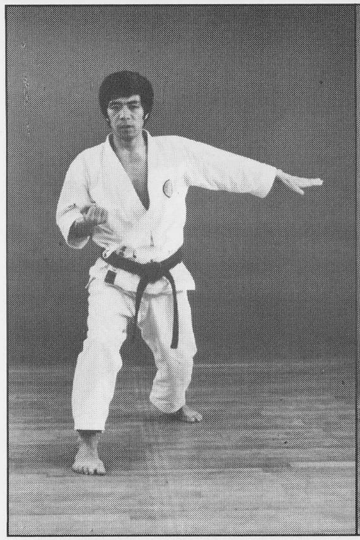
16−A



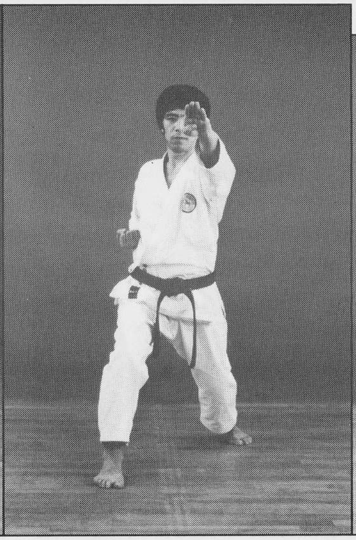
16−B



⑯



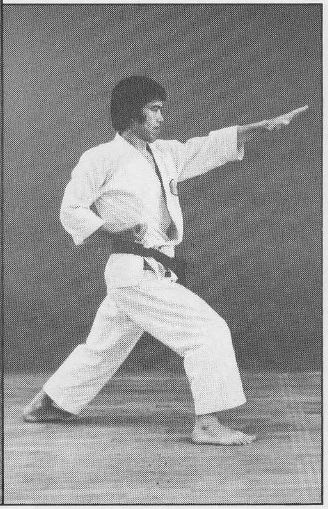
◇ 17—A ▷



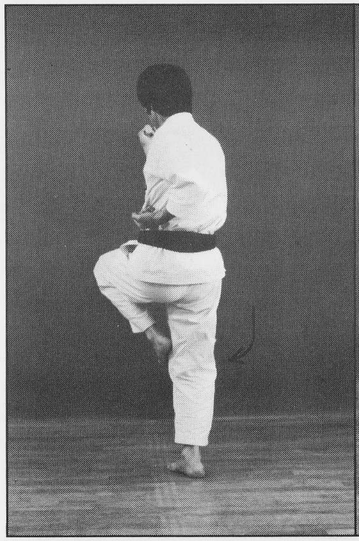
◆ ⑰ ◀

前屈立・左上段背刀打

ZENKUTSU DACHI
HIDARI JŌDAN HAITŌ UCHI



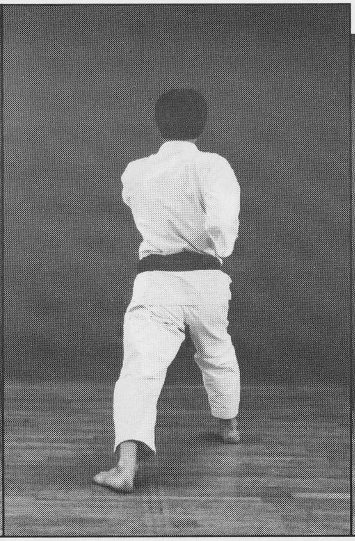
⑰



◆ 18—C ◀

一本立・右中段外受

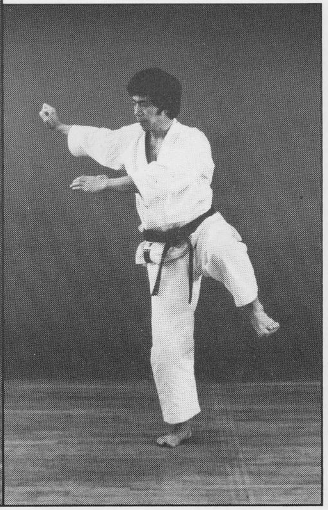
IPPON DACHI
MIGI CHŪDAN SOTO UKE



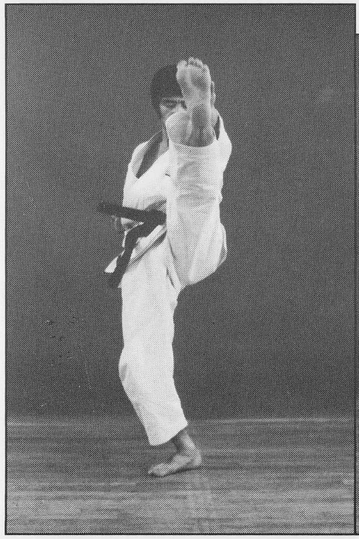
◆ ⑱ ◀

前屈立・中段同時逆突

ZENKUTSU DACHI
CHŪDAN DŌJI GYAKU ZUKI



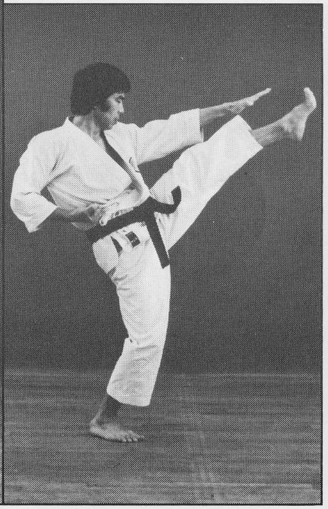
18—B



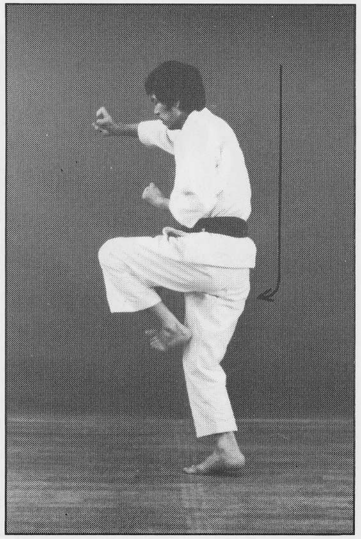
◆ 18—A ◀

上段前蹴

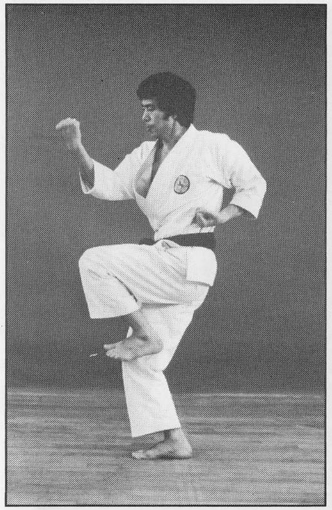
JŌDAN MAE GERI



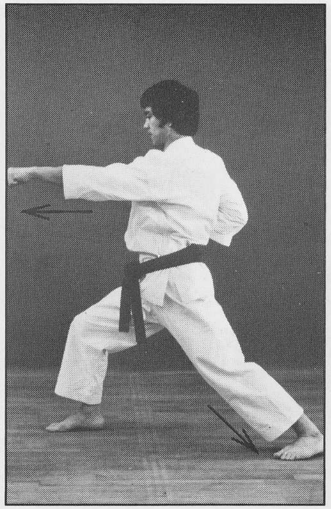
18—A



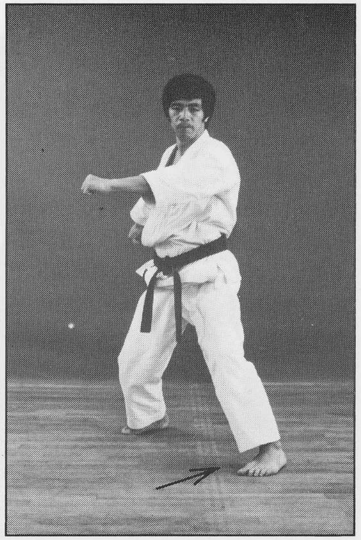
◇ 18—B ▷



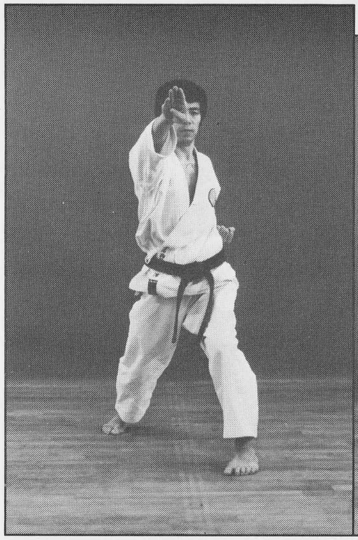
18—C



⑱



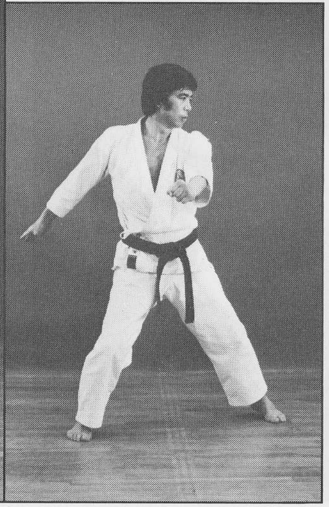
◇ 19—A ▷



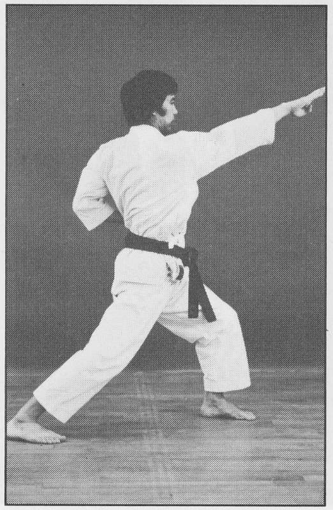
◆ ⑲ ◀

前屈立・右上段背刀打

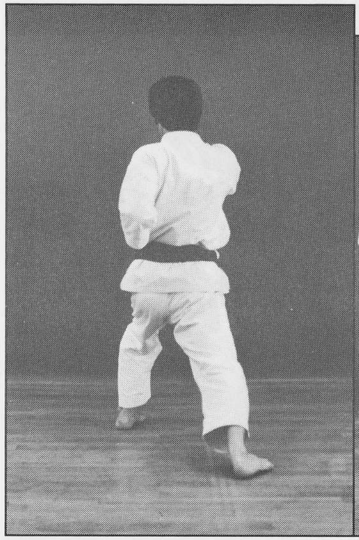
ZENKUTSU DACHI
MIGI JŌDAN HAITŌ UCHI



19－A



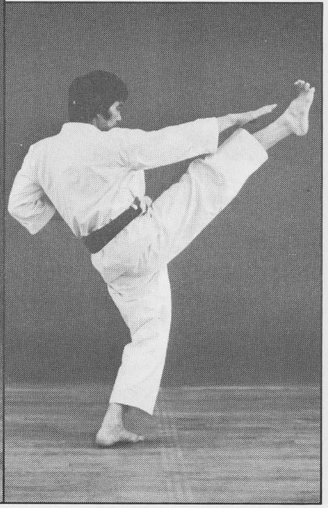
⑲



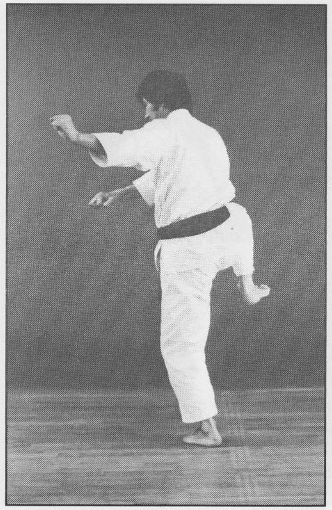
◆ ⑳ ◀

前屈立・中段同時逆突

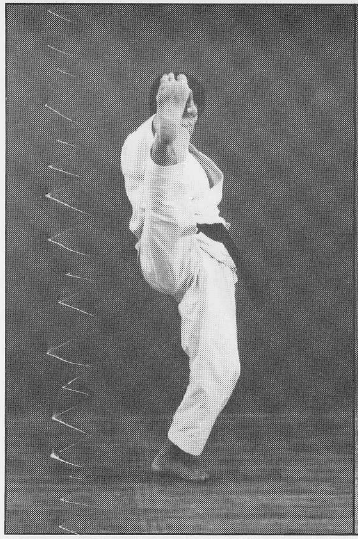
ZENKUTSU DACHI
CHŪDAN DŌJI GYAKU ZUKI



20－A



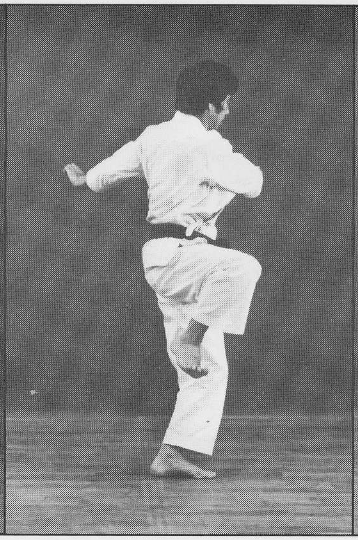
20－B



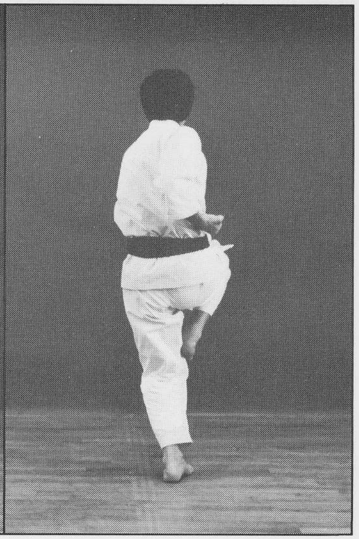
◆ 20－A ◀

上段前蹴

JŌDAN MAE GERI



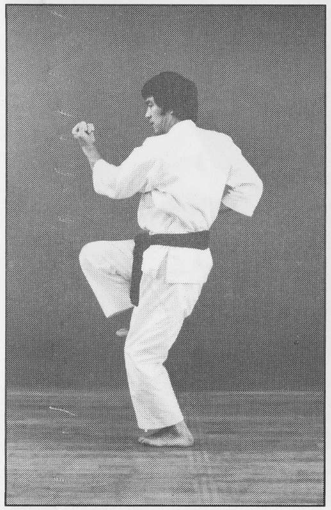
◇ 20－B ▷



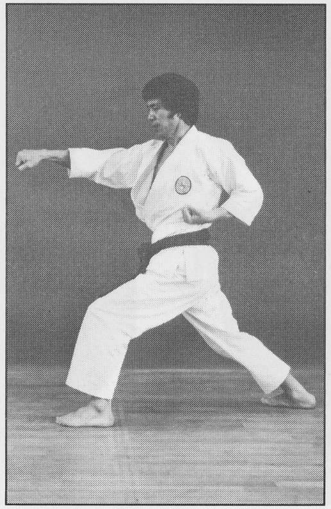
◆ 20－C ◀

一本立・左中段外受

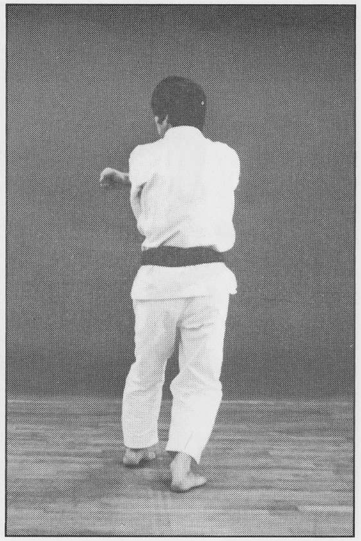
IPPON DACHI
HIDARI CHŪDAN SOTO UKE



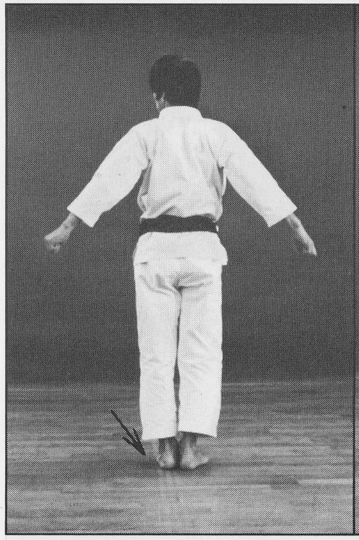
20－C



⑳



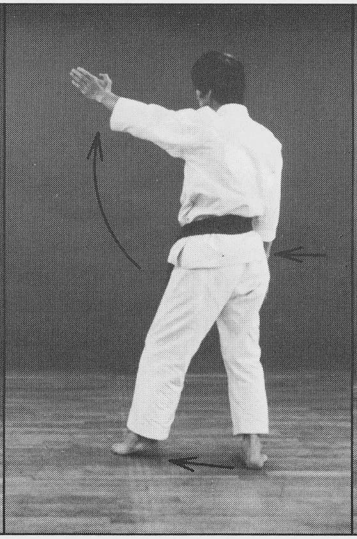
◇◇ 21－A ▷▷



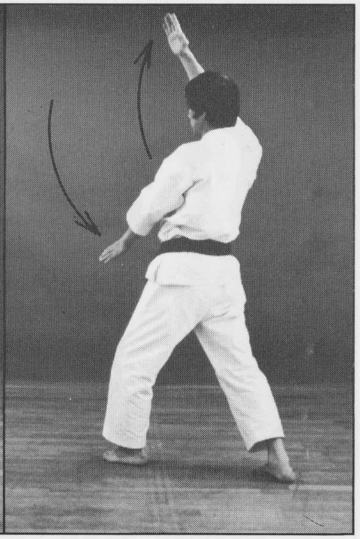
◆◆ ㉑ ▷▷

閉足立・両腕構

HEISOKU DACHI
RYOWAN GAMAE



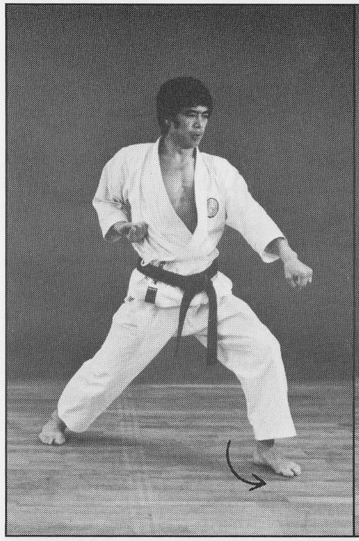
◇ 22－A ▷



◇ 22－B ▷

天地牽制体

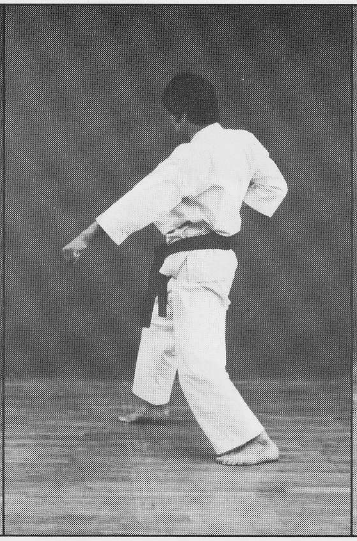
TENCHI KENSEITAI



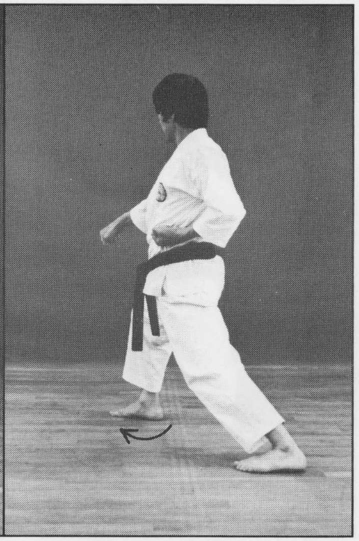
◆ ㉓ ◀

前屈立・左下段突

ZENKUTSU DACHI
HIDARI GEDAN ZUKI



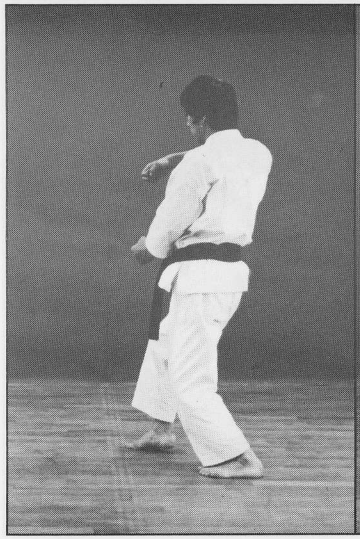
◆ 24－A ◀



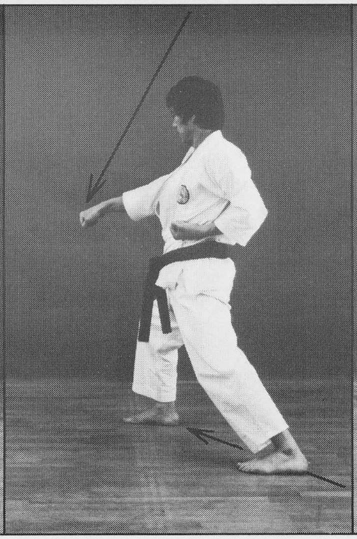
◆ ㉔ ◀

前屈立・右下段突

ZENKUTSU DACHI
MIGI GEDAN ZUKI



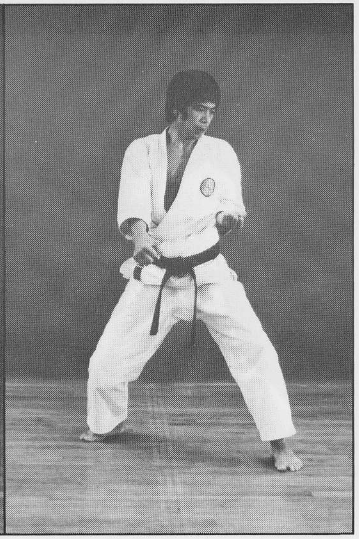
◆ 22－C ◀



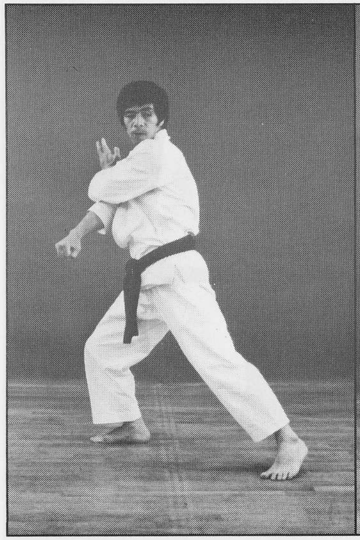
◆ ㉒ ◀

前屈立・右下段追突

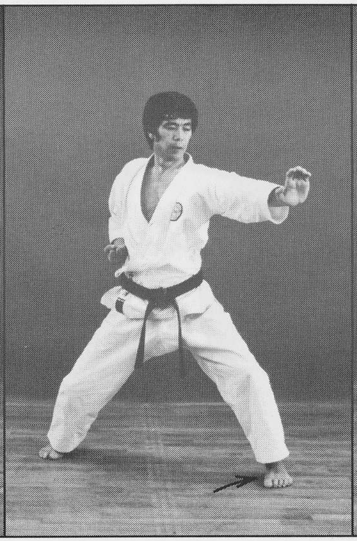
ZENKUTSU DACHI
MIGI GEDAN OI ZUKI



◆ 23－A ◀



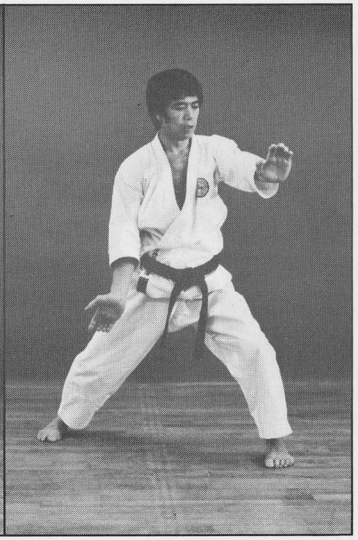
◇◇ 25－A ▷



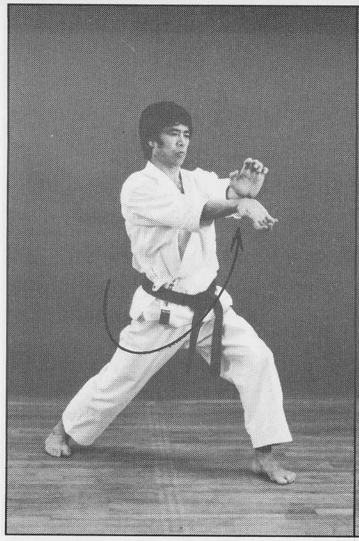
◆◆ ㉕ ▷◈

不動立・中段縦手刀受

FUDŌ DACHI
CHŪDAN TATE SHUTŌ UKE



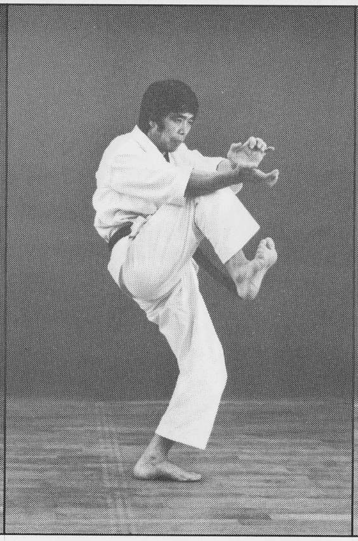
◇ 26－A ▷



◆ ㉖ ◀

底掌縦挟打

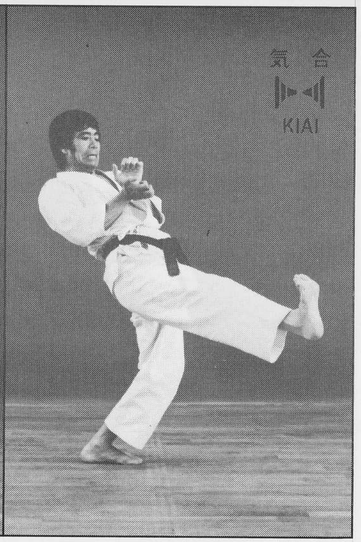
TEISHŌ TATE HASAMI UCHI



◇ 27—A ▷

膝掻込

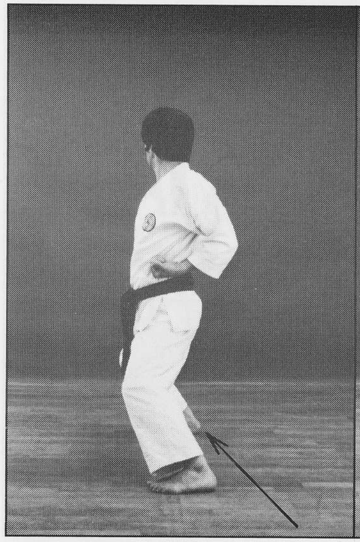
HIZA KAIKOMI



◆ 27—B ◀

前蹴下

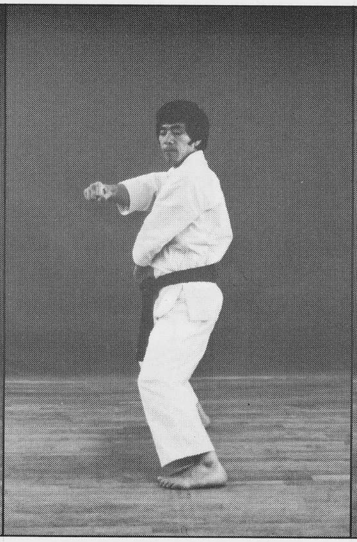
MAE KESAGE



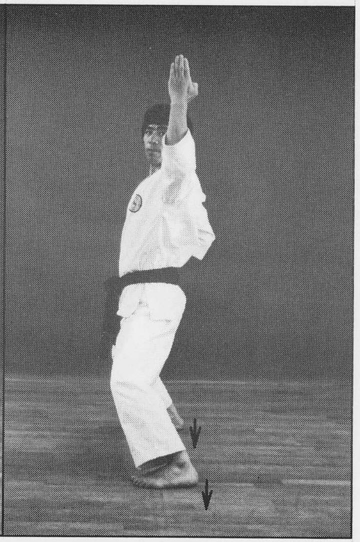
◆ ㉘ ◀

騎馬立・右側面下段払

KIBA DACHI
MIGI SOKUMEN GEDAN BARAI



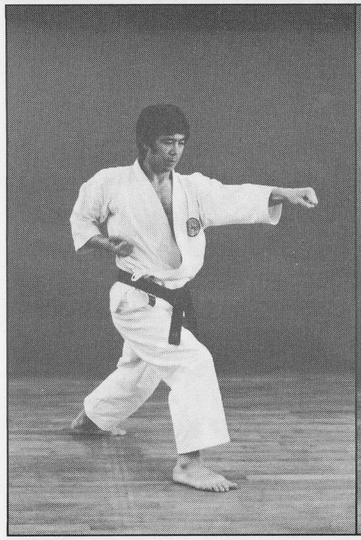
◇ 29—A ◁



◆ ㉙ ◀

騎馬立・左側面上段背刀受

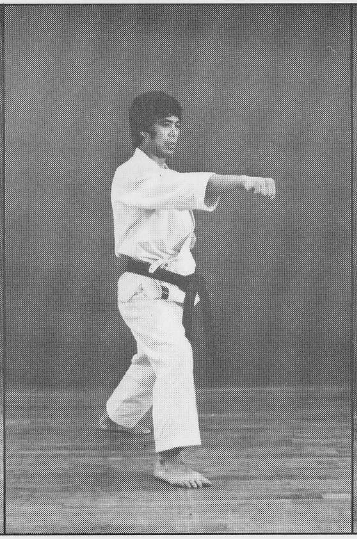
KIBA DACHI
HIDARI SOKUMEN
JŌDAN HAITŌ UKE



◆ 27—C ◀

前屈立・左中段逆突

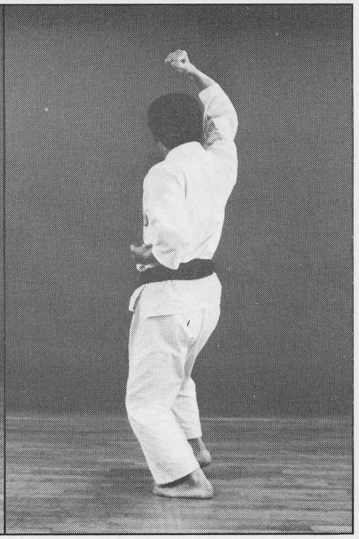
ZENKUTSU DACHI
HIDARI CHŪDAN GYAKU ZUKI



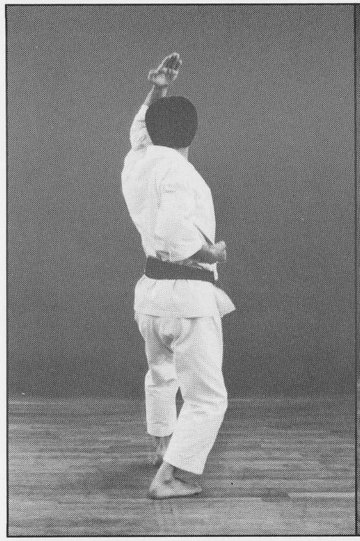
◆ ㉗ ◀

前屈立・右中段順突

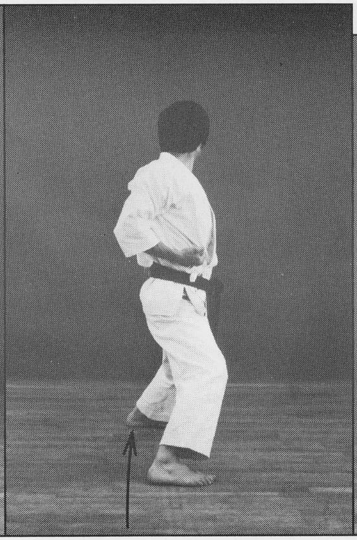
ZENKUTSU DACHI
MIGI CHŪDAN JUN ZUKI



◇ 28—A ▷



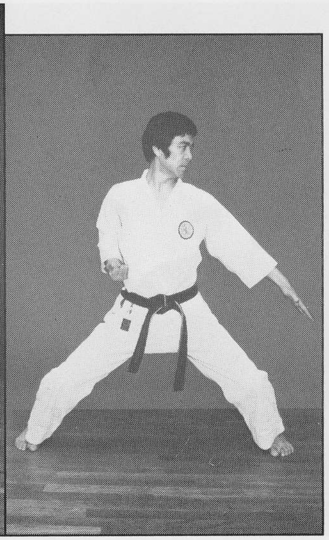
◇ 30—A ▷



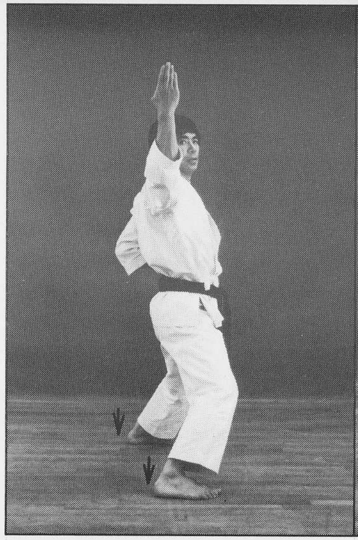
◆ ㉚ ◀

騎馬立・左側面下段払

KIBA DACHI
HIDARI SOKUMEN GEDAN BARAI



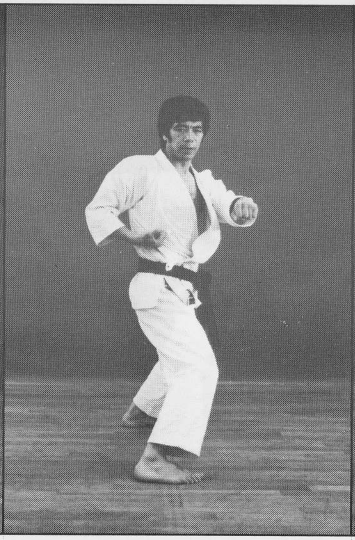
㉚



◆ ㉛ ◀

右側面上段背刀受

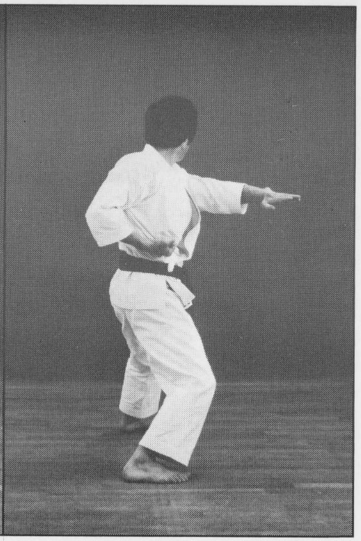
MIGI SOKUMEN JŌDAN HAITŌ UKE



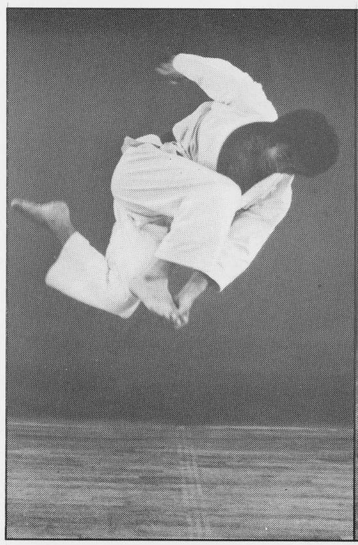
◆ ㉜ ◀

騎馬立・側面逆突

KIBA DACHI SOKUMEN GYAKU ZUKI



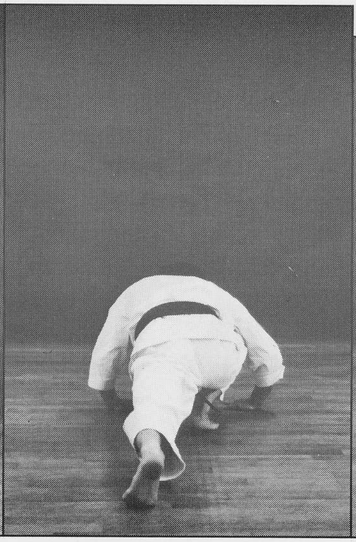
◇◇ 33－A ▷▷



◇ 34－B ▷

旋風飛蹴

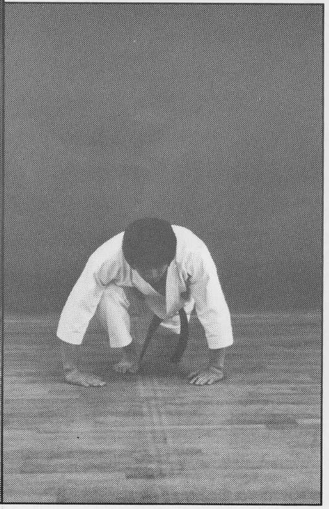
SENPŪ TOBI GERI



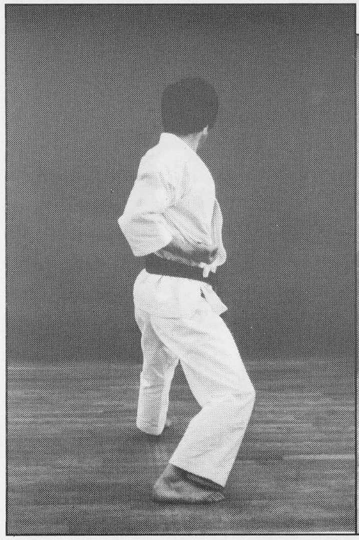
◆◆ ㉞ ▷▷

両 手 伏

RYO TE FUSE



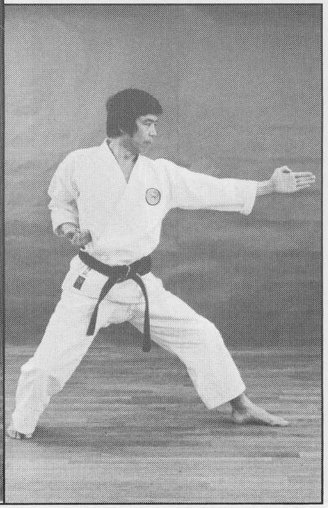
㉞



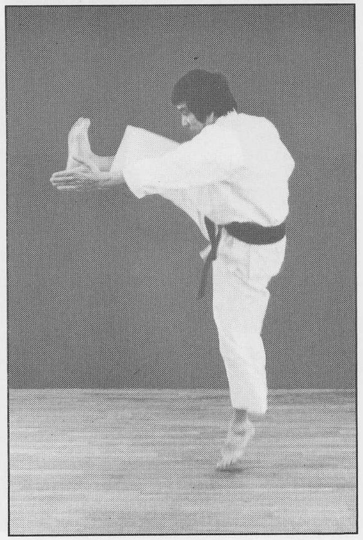
◇◇ ㉝ ▷▷

後屈立・中段背手受

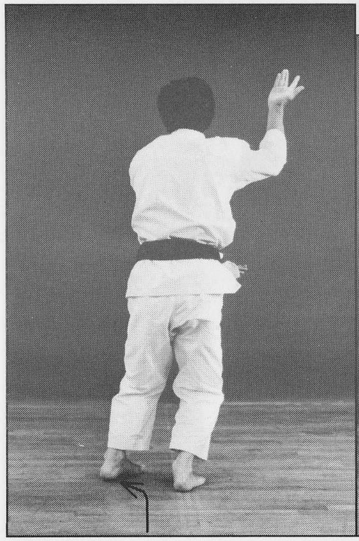
KŌKUTSU DACHI
CHŪDAN HAISHU UKE



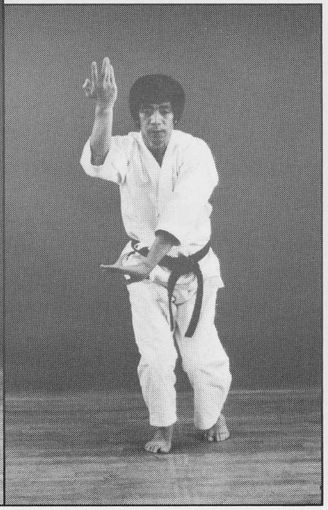
㉝



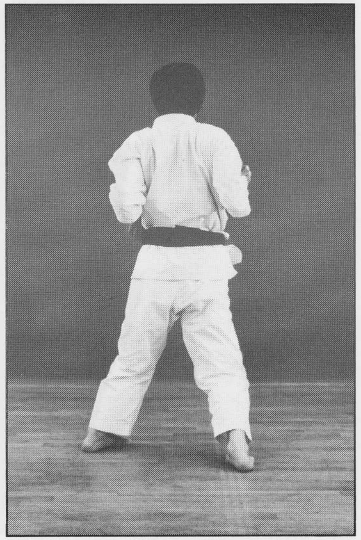
◆ 34－A ◀



◇◇ 35－A ▷▷



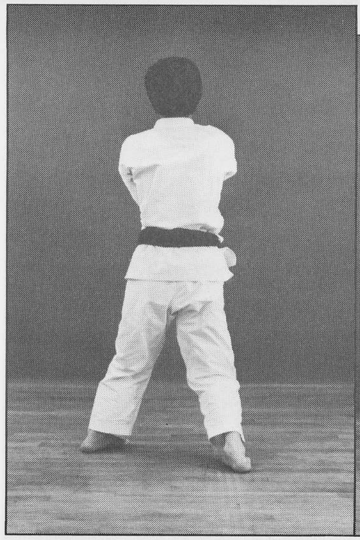
35－A



◇◇ 35－B ◈

三戦立・回掛受

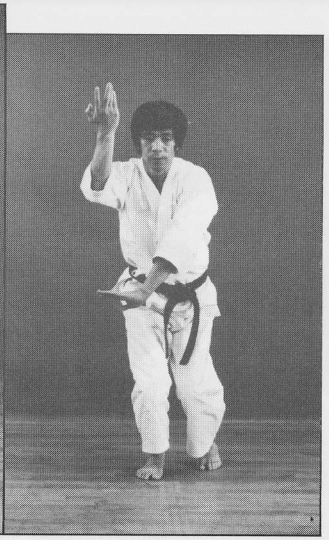
SANCHIN DACHI
MAWASHI KAKE UKE



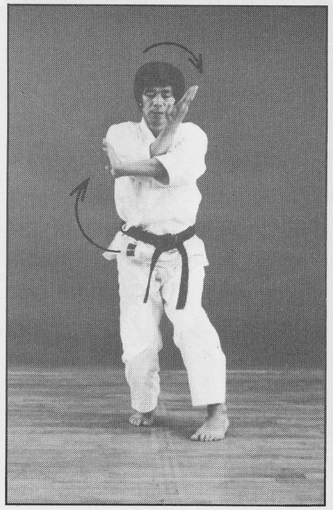
◆◆ ㉟ ◈◀

三戦立・合底掌突

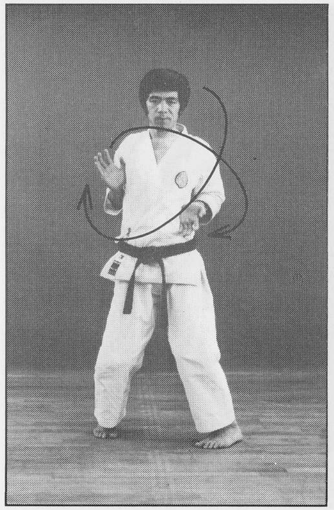
SANCHIN DACHI
AWASE TEISHŌ ZUKI



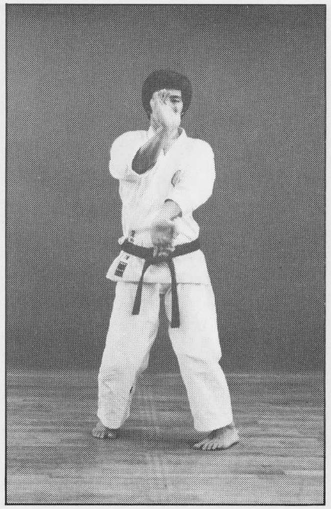
35－A



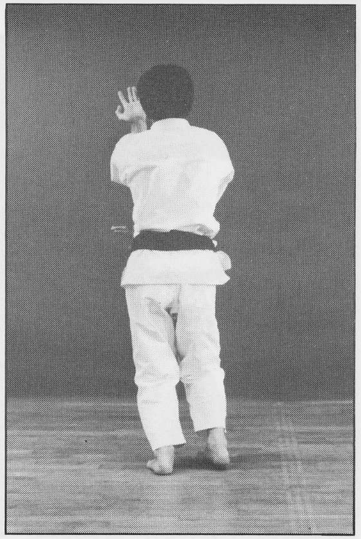
35－B^1



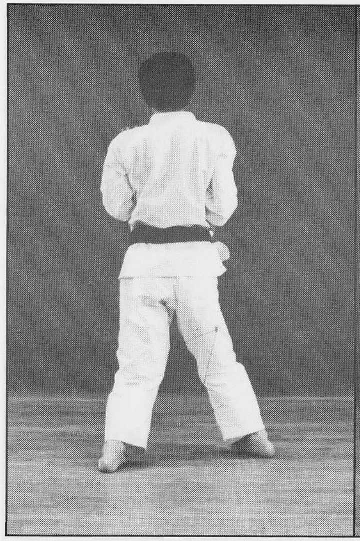
35－B



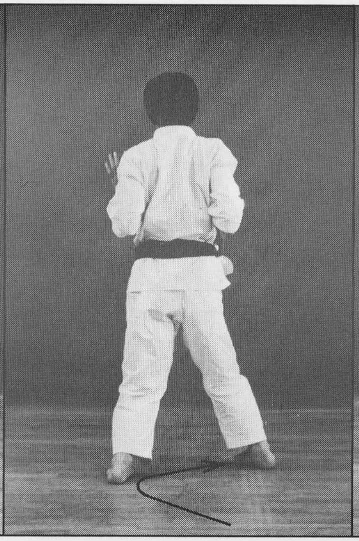
㉟



◇ 36－A ▷



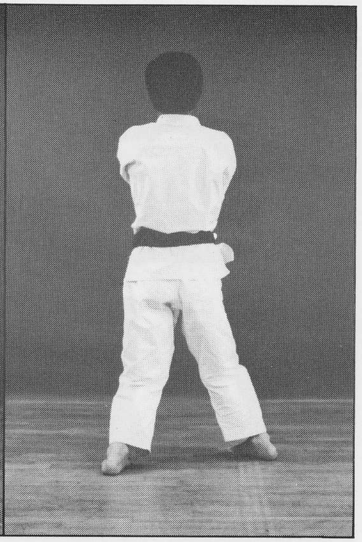
◇ 36－B ▷



◇◇ 36－C ◈

三戦立・回掛受

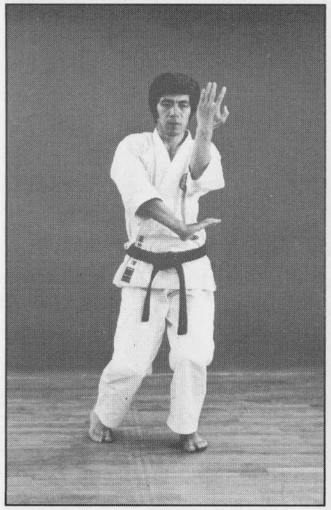
SANCHIN DACHI
MAWASHI KAKE UKE



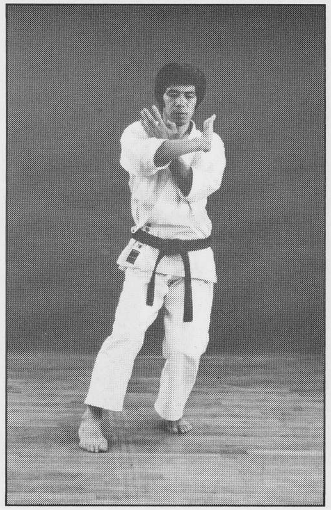
◆◆ ㊱ ◈◀

三戦立・合底掌突

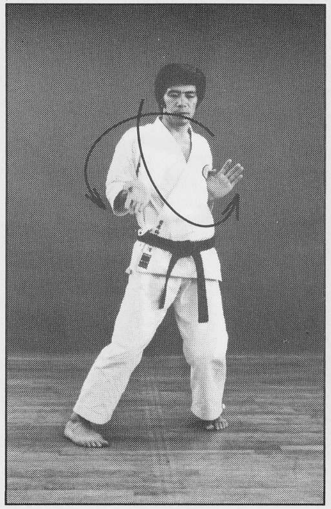
SANCHIN DACHI
AWASE TEISHŌ ZUKI



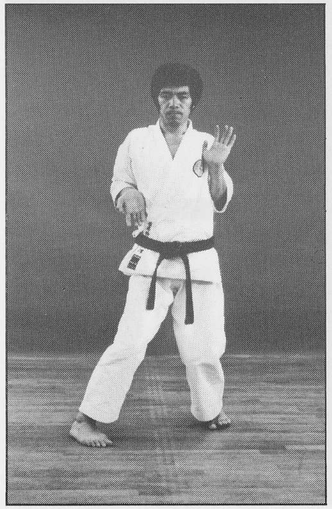
36－A



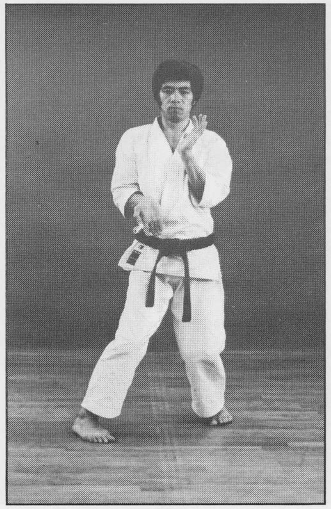
36－B1



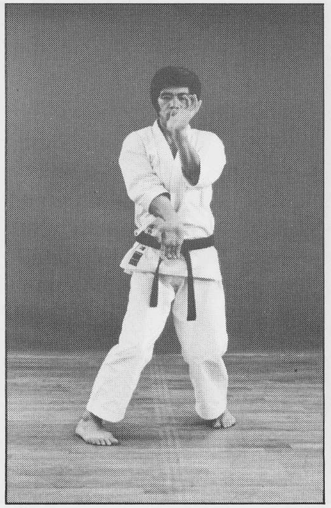
36－B



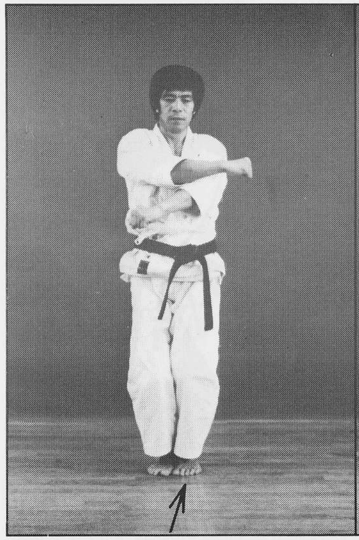
36－C^{1}



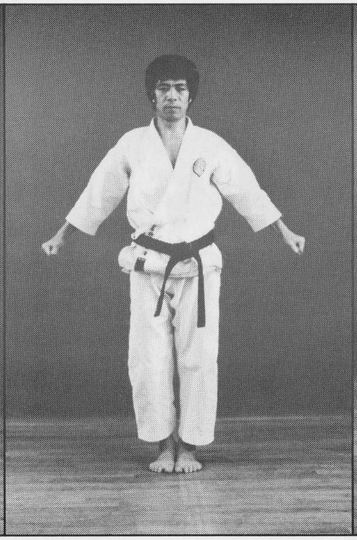
36－C



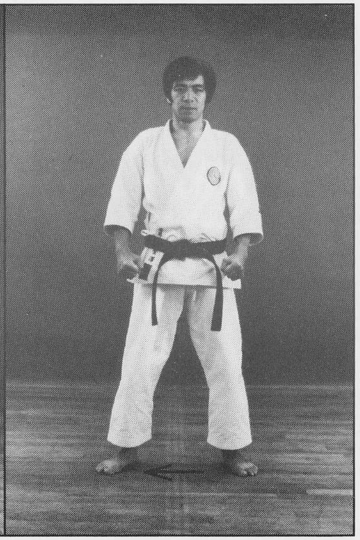
㊱



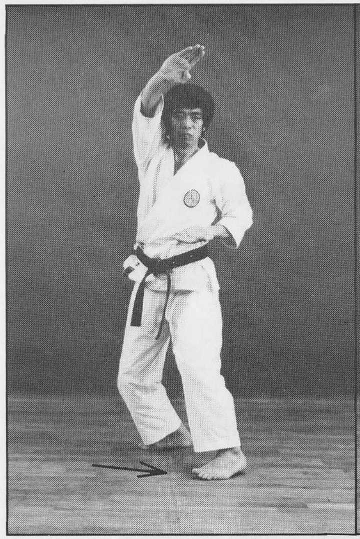
◇◇ 止め－A ▷▷
YAME－A



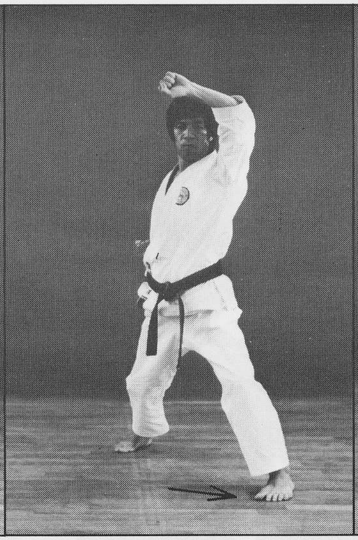
◆◆ 止 め ▷◇
YAME



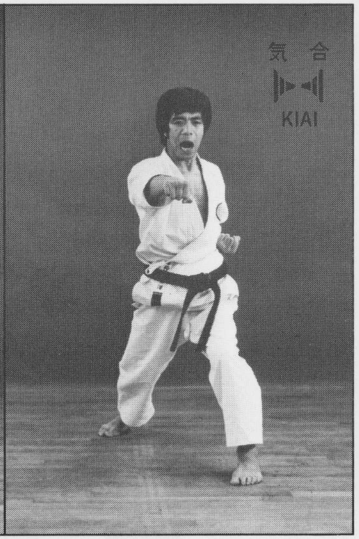
自然体
SHIZENTAI



◇ 37－A ▷

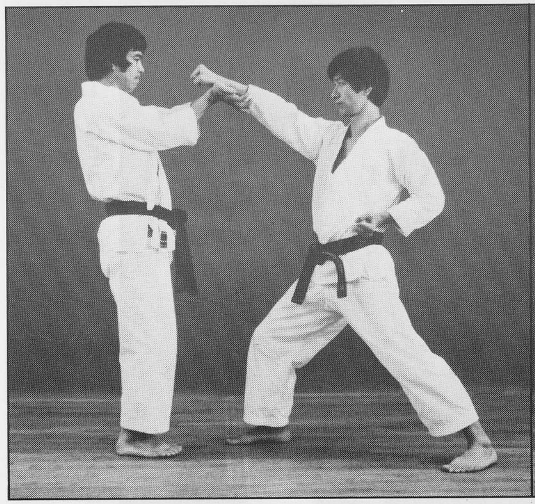


◆ 37－B ◀
前屈立・左上段揚受
ZENKUTSU DACHI
HIDARI JŌDAN AGE UKE



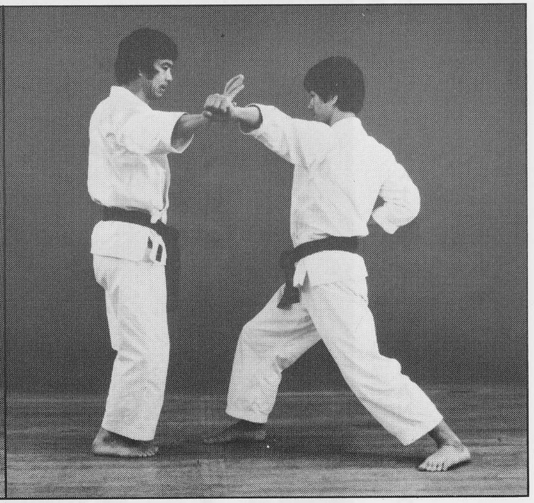
◆ ㊲ ◀
前屈立・右中段逆突
ZENKUTSU DACHI
MIGI CHŪDAN GYAKU ZUKI

A－1



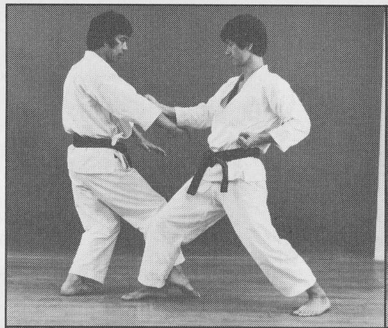
●追突
OI ZUKI
○底掌受
TEISHŌ UKE

A－2

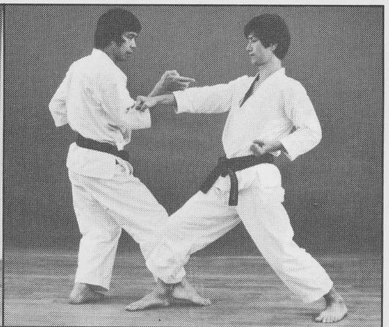


●逆突
GYAKU ZUKI
○手刀払
SHUTŌ BARAI

B－1

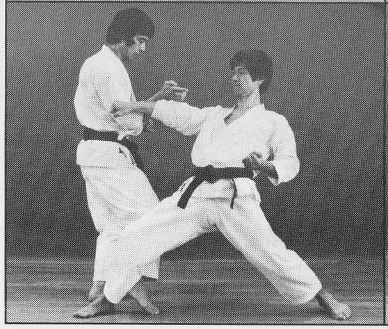


B－2



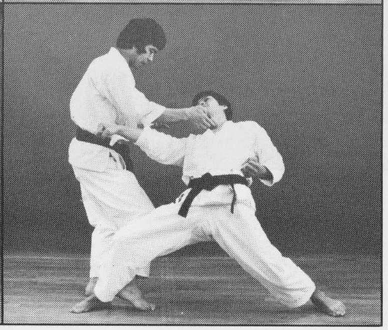
●追突 OI ZUKI

○鶏頭受 KEITO UKE



B－3

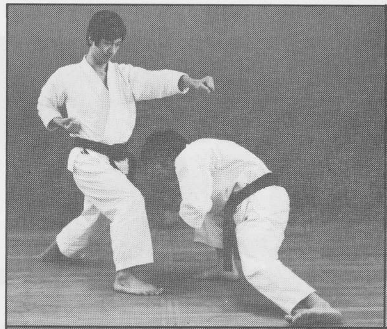
○足払 ASHI BARAI



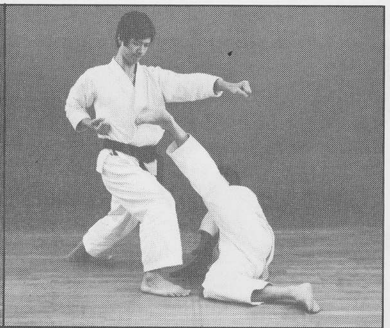
B－4

○上段貫手 JODAN NUKITE

C－1

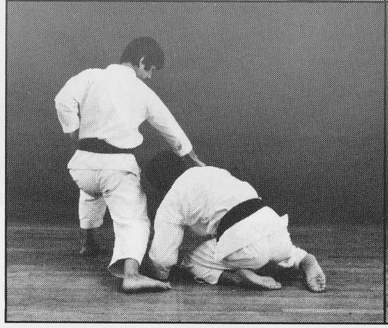


C－2



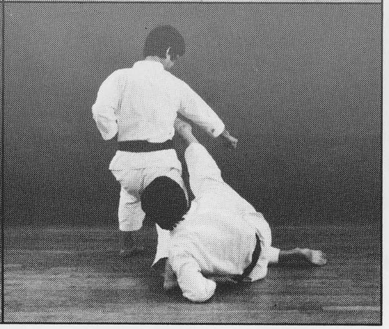
●逆突 GYAKU ZUKI

○下勢蹴 KASEI GERI



C－3

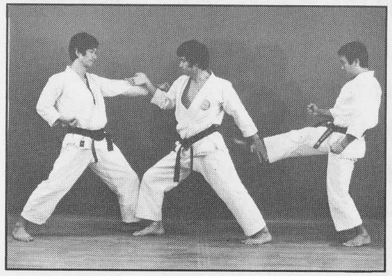
●下段逆突 GEDAN GYAKU ZUKI



C－4

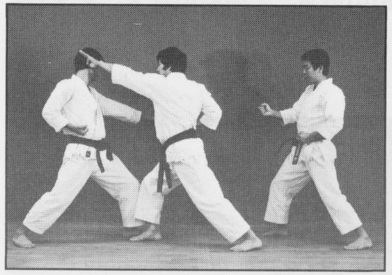
○下勢蹴 KASEI GERI

D－1



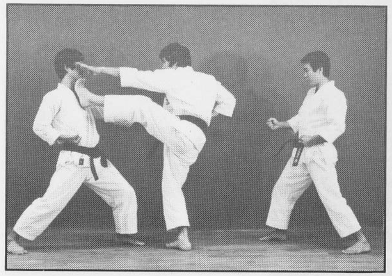
○鶏頭受同時底掌受
KEITŌ UKE DŌJI TEISHŌ UKE

D－2



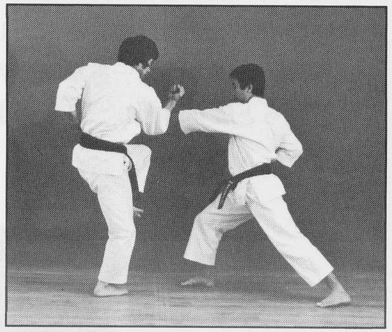
○背刀打
HAITŌ UCHI

D－3



○前 蹴
MAE GERI

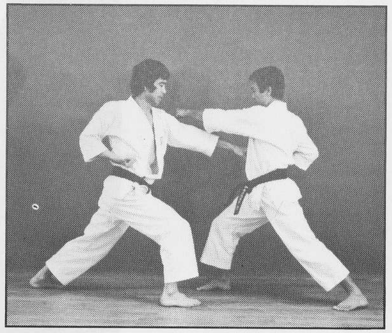
D－4



●逆突

●逆 突 GYAKU ZUKI
○外 受 SOTO UKE

D－5



○逆 突 GYAKU ZUKI

王　冠（わんかん）

王喚、松風（しょうふう）、飛濤（ひとう）、腕貫とも呼ばれ、泊（とまり）の型として伝承されています。泊手の代表的な型としての、片足を上げてのささえ受よりの攻撃は、王冠の特徴をあらわしたもので、攻撃してきた相手を、瞬時にしてさばいてから、投げる技が、投げられた本人が、いつ投げられたのかわからないという位で、空手の持つ不思議な妙技が、ここに秘められているわけです。

松茂良（まつもら）派の型として知られていますが、松濤館と糸東流系が取り入れたものです。ただし、この両派では大分違いがある様に見受けられます。

松濤館流の王冠は、片足を上げ、両腕の挾受、又は上段外受、関節に対する鉄槌、更に蹴に対する虎口（ここう）受で膝関節を攻撃して倒す等、関節への攻撃が大きな特徴で、泊手の特技をあらわした型です。

松濤館の中では、一番挙動数の短い型であるだけに、表現が非常にむずかしく、ぐっと腰を落とし、最後の中段、下段への山突が、この型の見どころとなります。

WANKAN

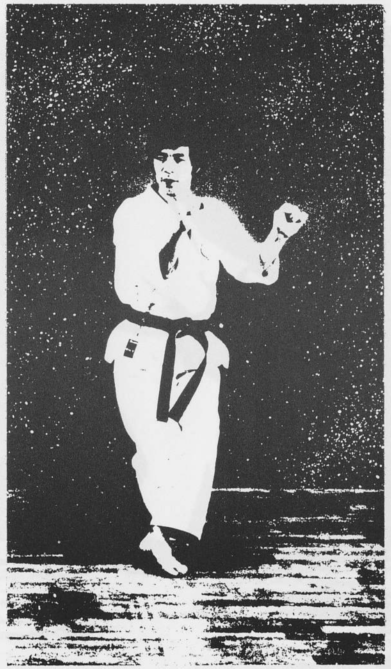
Also known as SHIOFU and HITO, it is very representative of TOMARI-TE.

The speed of the throwing technique after dodging an attack unabling the opponent to react and giving him the impression of a secret technique in KARATE-DO has a particular significance.

WANKAN belongs to the group of MATSUMORA and was adopted by SHOTOKAN and SHITO-RYU styles. A great difference exists between both versions.

In SHOTOKAN, the distinct features are the numerous attacks aimed at the joints, HASAMI-UKE with both hands and lifting the knee simultaneously, JODAN SOTO-UKE, TETTSUI-UCHI and blocking KERI with KOKO-UKE to the knee:

Ending with YAMA-ZUKI in FUDO-DACHI, the hips very low, this KATA, the shortest in SHOTOKAN is also very difficult to perform.



WANKAN

Aussi connu sous les noms de SHIOFU et HITO, c'est un KATA très représentatif de TOMARI-TE.

La vitesse de la projection après avoir esquivé une attaque sans donner le temps à l'adversaire de réagir en lui donnant l'impression d'une technique secrète en KARATE-DO, est un des points très importants à observer.

WANKAN appartient au groupe de MATSUMURA. Il a été adopté par les styles SHOTOKAN et SHITO-RYU, mais les deux versions sont très différentes.

Dans le style SHOTOKAN, il se distingue par les nombreuses attaques aux articulations, HASAMI-UKE des deux mains en levant simultanément le genou, JODAN SOTO-UKE, TETTSUI-UCHI, et KOKO-UKE au genou en bloquant KERI, etc.

C'est le KATA le plus court du SHOTOKAN. D'une exécution très difficile, il se termine avec YAMA-ZUKI en FUDO-DACHI, les hanches très basses.

WANKAN

También conocida por SHIOFU y HITO, es característicamente representativa de TOMARITE.

Es muy peculiar por su técnica de proyección tras esquivar el ataque del contrario, realizada con tanta rapidez que el adversario no debe darse cuenta de cuándo ha sido derribado, por lo cual pudiera parecer una técnica "misteriosa" del KARATE-DO.

WANKAN pertenece al grupo de MATSUMURA, habiendo sido adoptada por las escuelas SHOTOKAN y SHITORYU, aunque existe una gran diferencia entre ambas versiones. En SHOTOKAN se caracteriza por el gran número de ataques a las articulaciones: HASAMI-UKE con ambos brazos levantando una rodilla, JODAN SOTO-UKE, TETTSUI-UCHI y KOKO-UKE a la rodilla parando KERI, etc.

Es la kata más corta del SHOTOKAN, pero de muy difícil realización, culminando en YAMA-ZUKI con la cadera muy baja en FUDO-DACHI.

WANKAN

WANKAN, auch SHOFU oder HIKO genannt, wird als eine KATA von TOMARI geübt. In WANKAN ist der Gegenangriff durch SASAE-UKE mit einem Fuß häufig zu sehen. Und diese Bewegung gilt als eine typische Form von TOMARI. Diese Gegenangriff wird so blitzschnell ausgeführt, daß selbst der Niedergeworfene nicht erkennt, was ihm im letzen Augenblick passiert ist. Solche gewandte, bewunderswerte Technik des KARATE ist nämlich in dieser KATA enthalten.

WANKAN, die als eine KATA von der MATSUMURA-Schule bekannt ist, wurde aber von der SHOTOKAN-, und SHITO-Schule eingeführt. Sie hat sich vermuteterweise in den beiden Schulen unterschiedlich entwickelt.

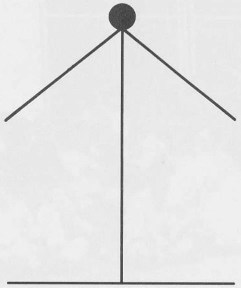
WANKAN vom SHOTOKAN, die spezielle Techniken von TOMARI-TE repräsentiert, enthält vielfältige Angriffe in verschiedene Gelenke, Schlag in das Kniegelenk nach KOKO-UKE gegen KERI.

Weil sie die kürzeste KATA im SHOTOKAN ist, ist es sehr schwer, sie richtig zu betreiben. YAMA-ZUKI in JODAN und GEDAN aus einer sehr niedrigen Hüftenstellung, das am Ende dieser KATA ausgeführt wird, ist sehenswürdig.

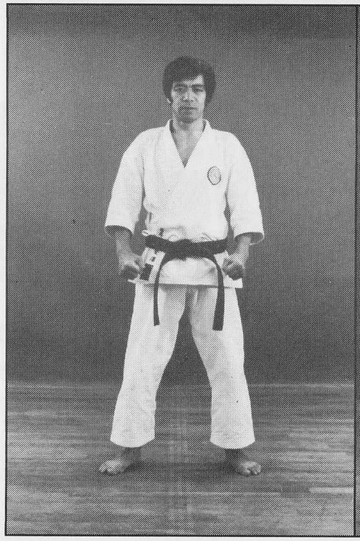
必勝 熊倉博子先輩
宮城
北海道 斉藤道場

國際松濤館第１回全國大会
(S.K.I. First All Japan Championship)

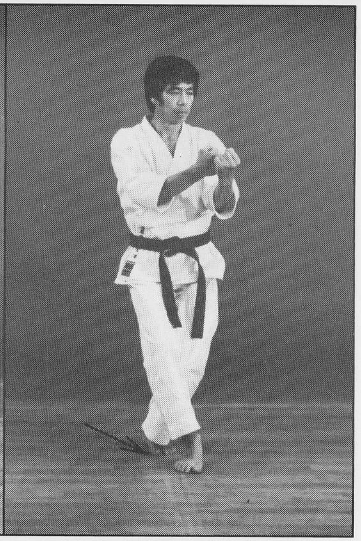
王冠
WANKAN



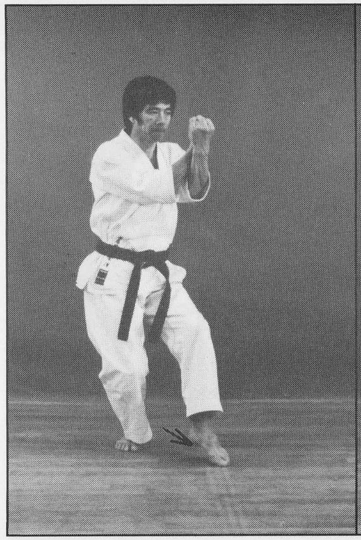
演武線
ENBUSEN



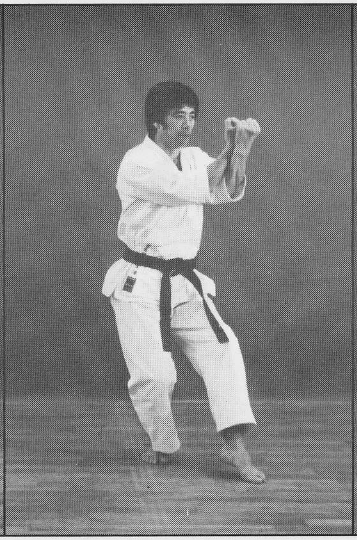
用意
YŌI



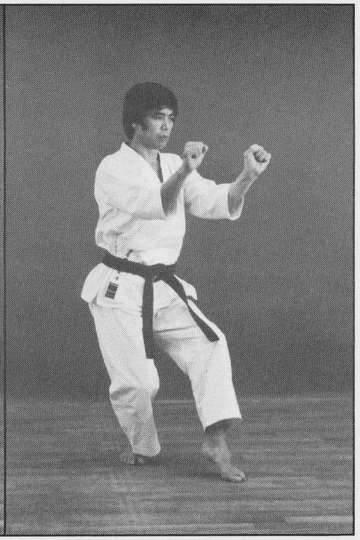
◇ 1－A ▷
左斜方差足
HIDARI SHAHŌ SASHI ASHI



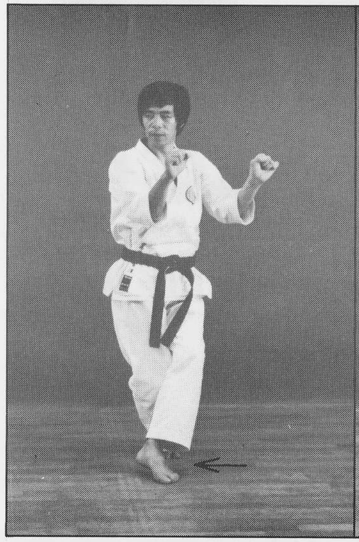
◇◇ 1－B ▷▷



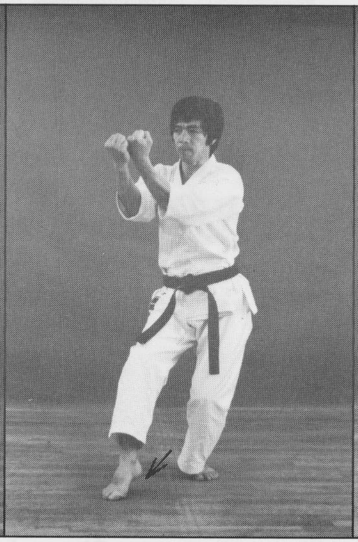
◇◆ 1－C ▷▷



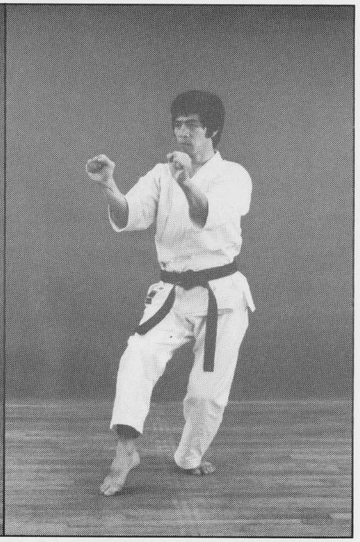
◆◆ ① ◈
猫足立・中段掻分受
NEKOASHI DACHI
CHŪDAN KAKIWAKE UKE



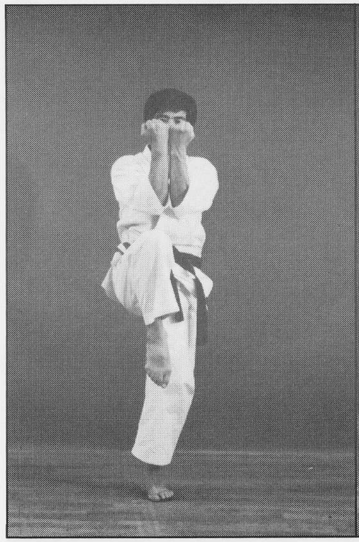
◇ 2－A ▷
右斜方差足
MIGI SHAHŌ SASHI ASHI



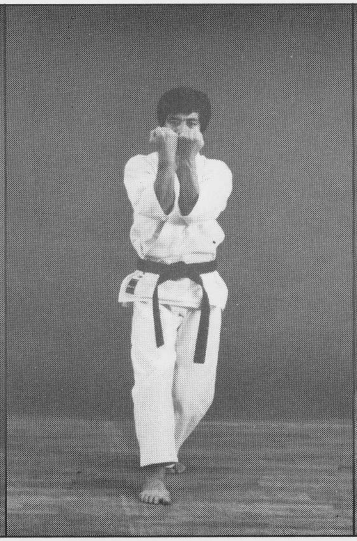
◇◆ 2－B ▷◀



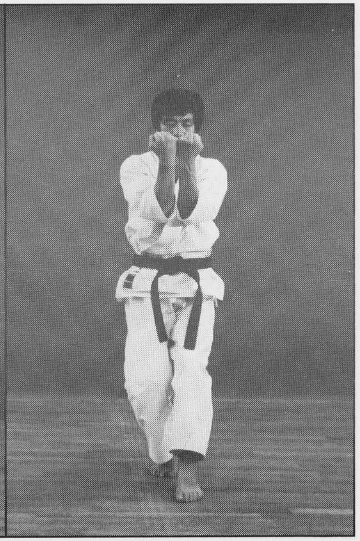
◆◆ ② ◈
猫足立・中段掻分受
NEKOASHI DACHI
CHŪDAN KAKIWAKE UKE



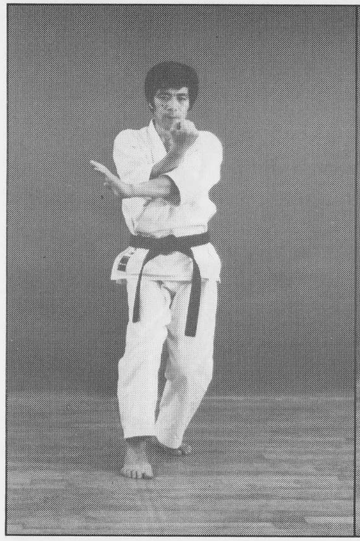
◇ ③ ◀
無双受(狭受・膝構)
MUSŌ UKE
(HASAMI UKE HIZA GAMAE)



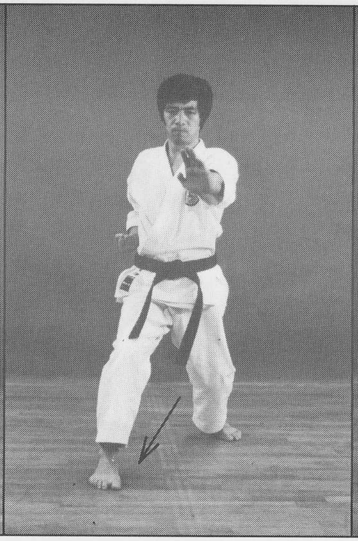
◆ 4－A ▷
狭受・右差足
HASAMI UKE
MIGI SASHI ASHI



◆ 4－B ▷
狭受・左差足
HASAMI UKE
HIDARI SASHI ASHI



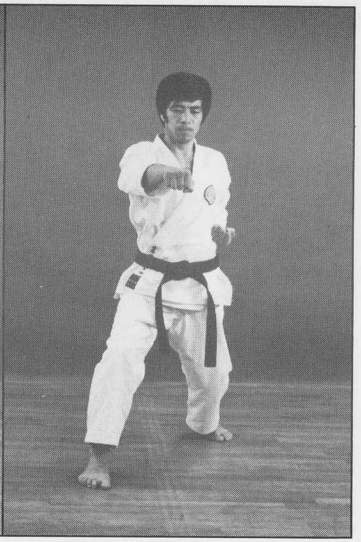
◇ 4－C ▷▷



◇◇ ④ ◈

前屈立・左中段縦手刀逆受

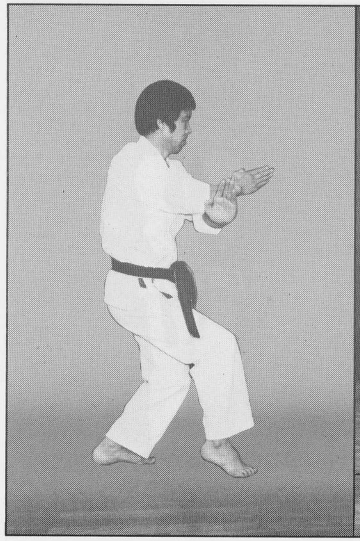
ZENKUTSU DACHI
HIDARI CHŪDAN TATE SHUTŌ
GYAKU UKE



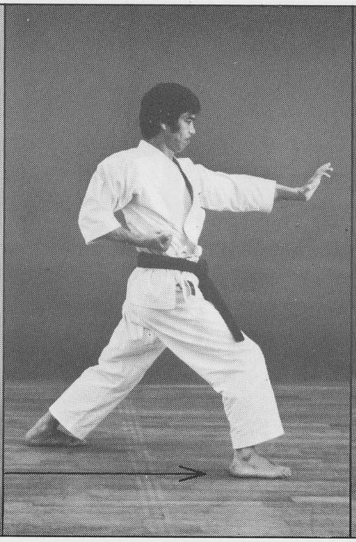
◆ 5－A ◀

前屈立・右中段順突

ZENKUTSU DACHI
MIGI CHŪDAN JUN ZUKI



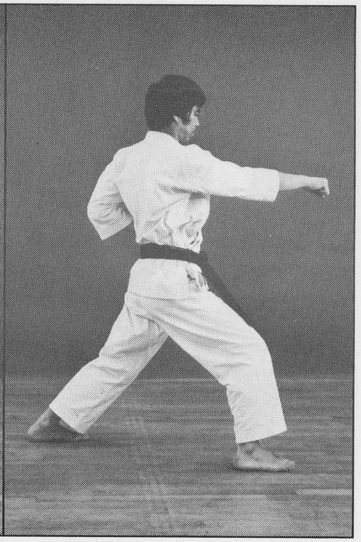
◇ 7－A ▷



◇◇ ⑦ ◈

前屈立・左中段縦手刀逆受

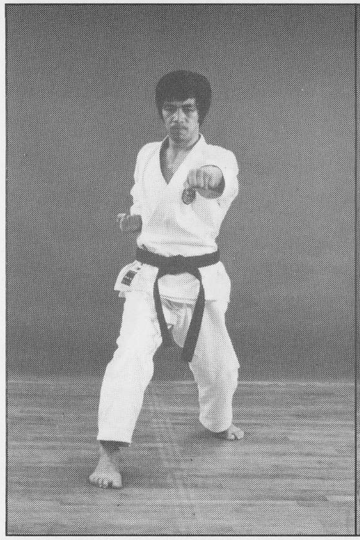
ZENKUTSU DACHI
HIDARI CHŪDAN TATE SHUTŌ
GYAKU UKE



◆ 8－A ◀

前屈立・右中段順突

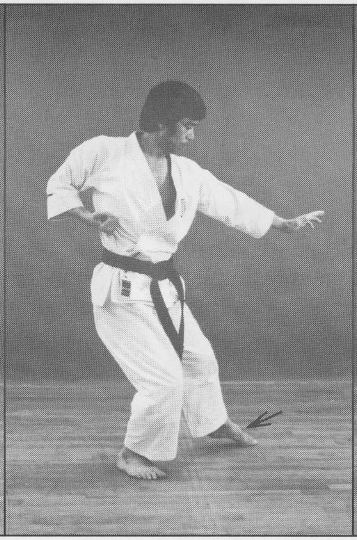
ZENKUTSU DACHI
MIGI CHŪDAN JUN ZUKI



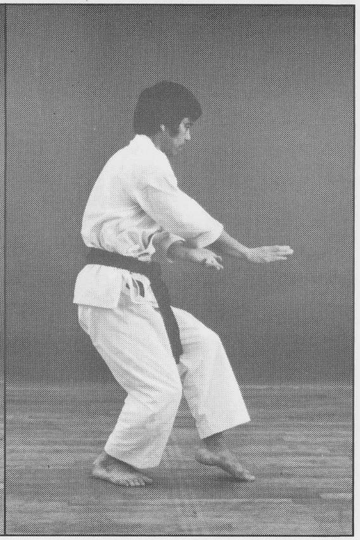
◆ ⑤ ◀

前屈立・左中段逆突

ZENKUTSU DACHI
HIDARI CHŪDAN GYAKU ZUKI



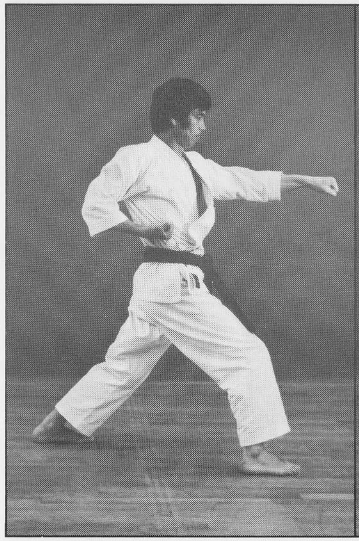
◇ 6－A ▷



◆ ⑥ ◀

猫足立・虎口膝崩

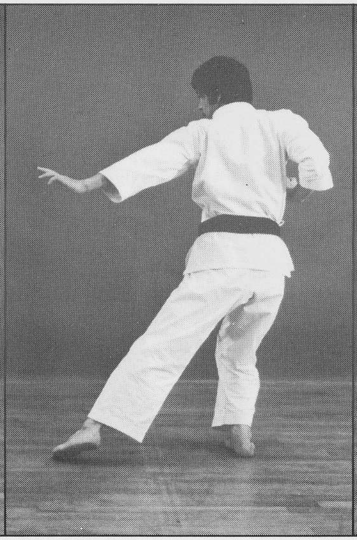
NEKOASHI DACHI
KOKŌ HIZA KUZUSHI



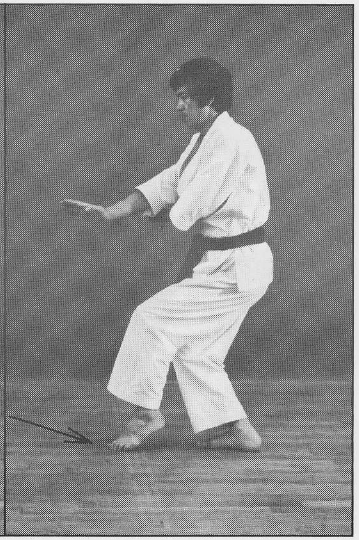
◆ ⑧ ◀

前屈立・左中段逆突

ZENKUTSU DACHI
HIDARI CHŪDAN GYAKU ZUKI



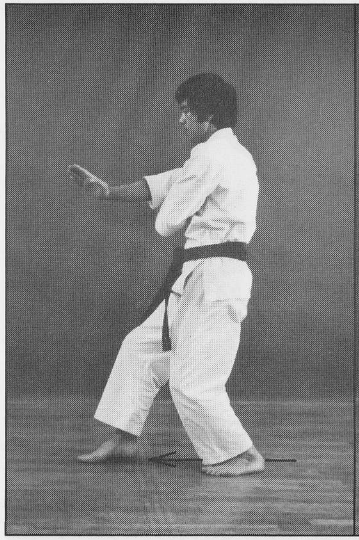
◇ 9－A ▷



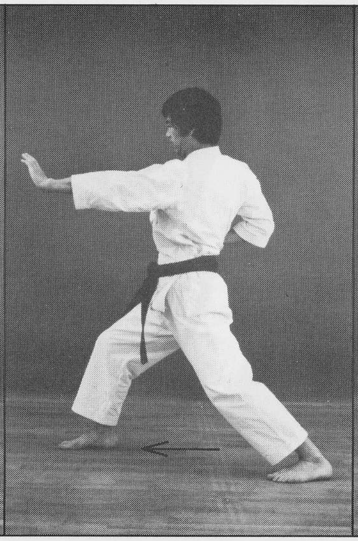
◆ ⑨ ▶

猫足立・虎口膝崩

NEKOASHI DACHI
KOKŌ HIZA KUZUSHI



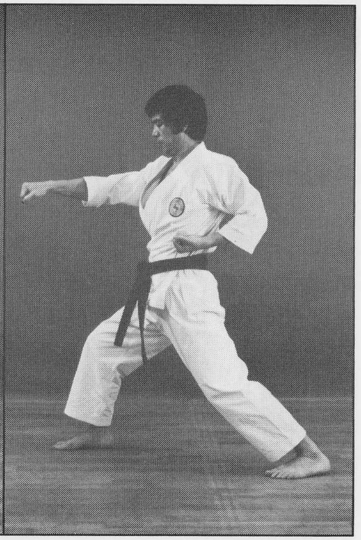
✧ 10—A ▷



✧✧ ⑩ ◈

前屈立・左中段縦手刀逆受

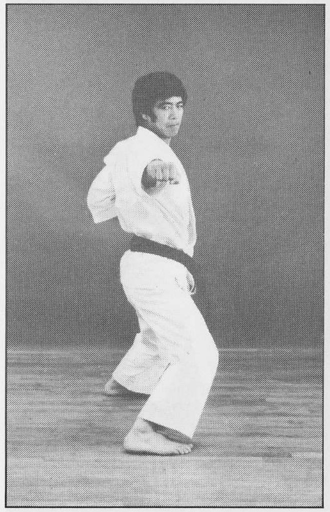
ZENKUTSU DACHI
HIDARI CHŪDAN TATE SHUTŌ
GYAKU UKE



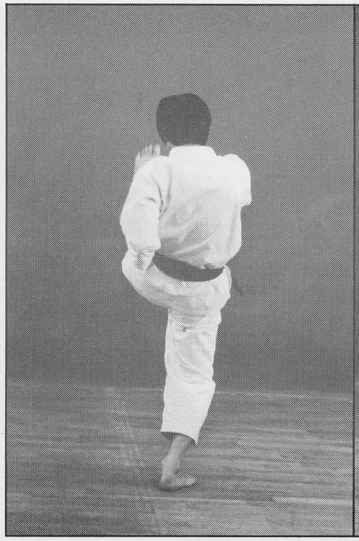
◆ 11—A ◀

前屈立・右中段順突

ZENKUTSU DACHI
MIGI CHŪDAN JUN ZUKI



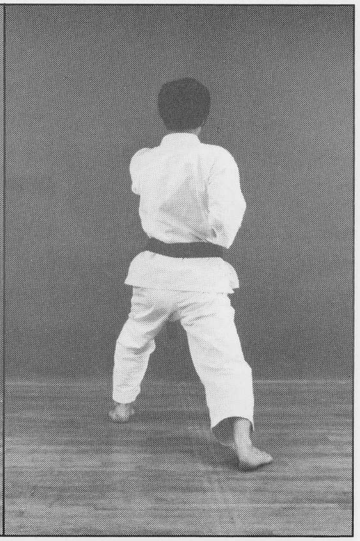
⑫



◆ 13—A ◀

左前蹴

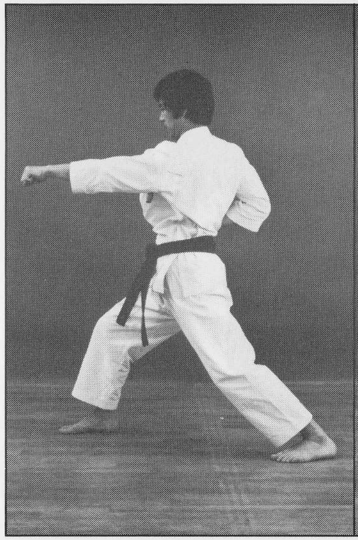
HIDARI MAE GERI



◆ ⑬ ◀

左順突

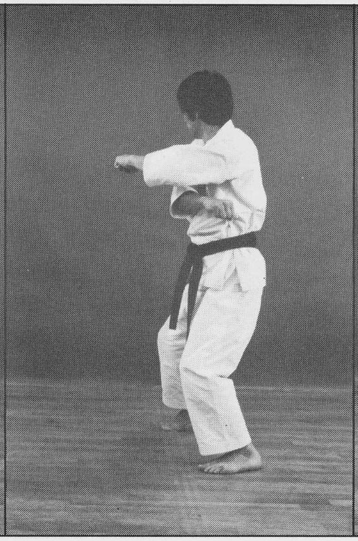
HIDARI JUN ZUKI



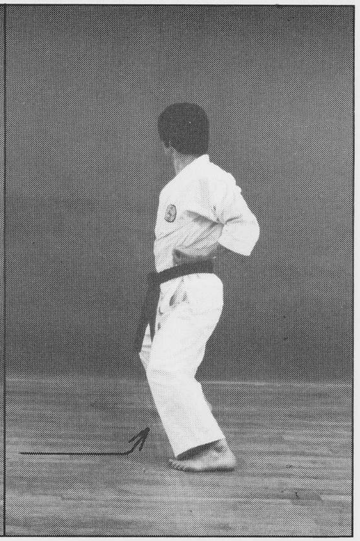
◆ ⑪ ◀

前屈立・左中段逆突

ZENKUTSU DACHI
HIDARI CHŪDAN GYAKU ZUKI



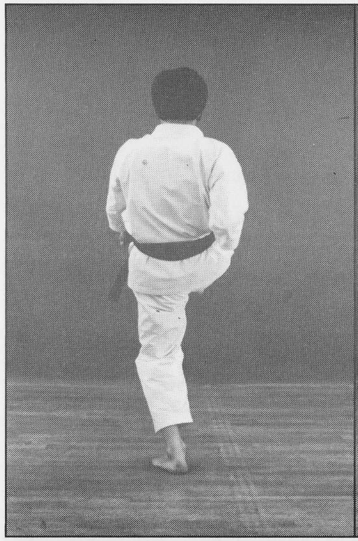
✧ 12—A ▷



◆ ⑫ ◀

騎馬立・横鉄槌打

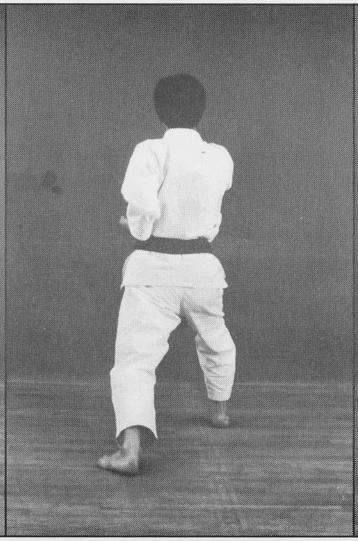
KIBA DACHI
YOKO TETTSUI UCHI



◆ 14—A ◀

右前蹴

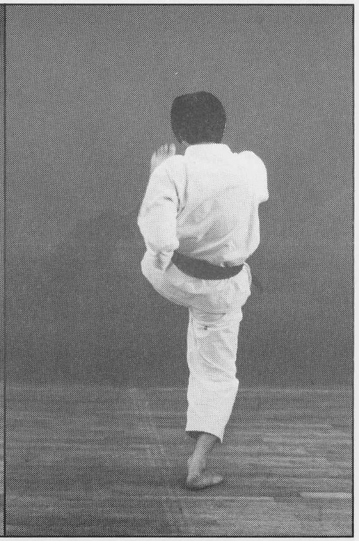
MIGI MAE GERI



◆ ⑭ ◀

前屈立・右順突

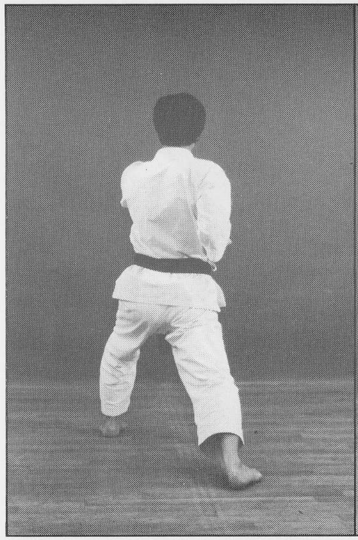
ZENKUTSU DACHI
MIGI JUN ZUKI



◆ 15—A ◀

左前蹴

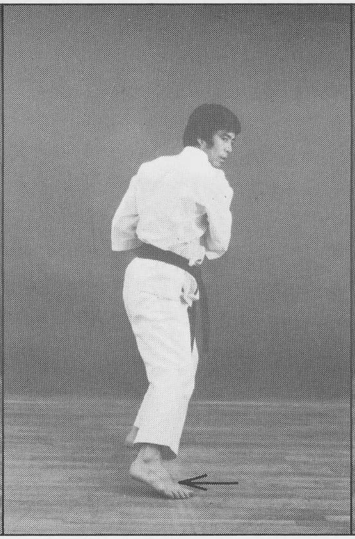
HIDARI MAE GERI



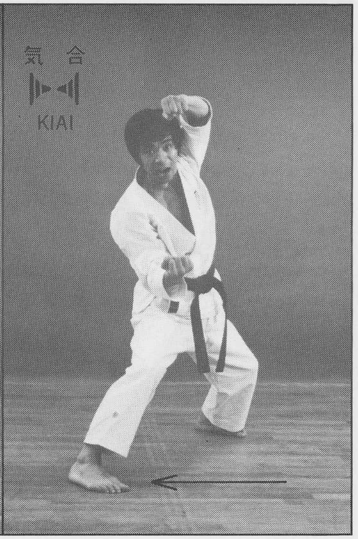
◆ ⑮ ◀

前屈立・左順突

ZENKUTSU DACHI
HIDARI JUN ZUKI



◇ 16－A ▷

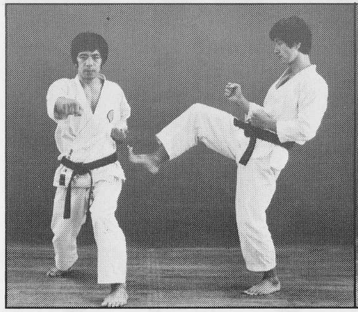


◆ ⑯ ◀

不動立・山突

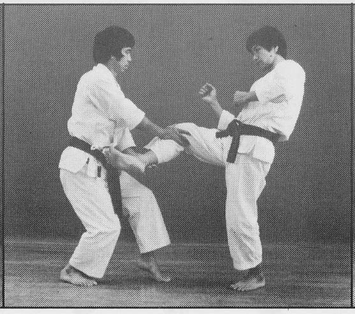
FUDŌ DACHI
YAMA ZUKI

B－1



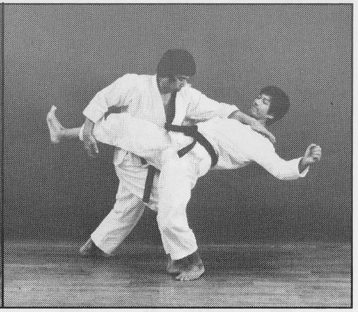
●前 蹴
MAE GERI

B－2

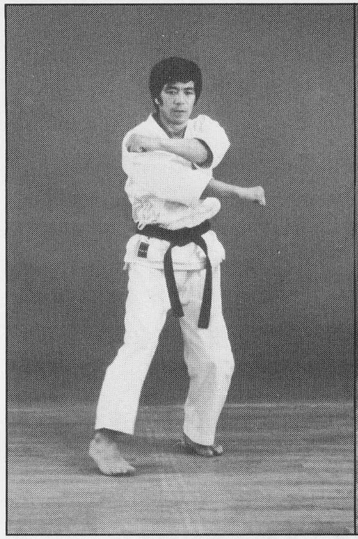


○虎口膝崩
KOKŌ HIZA KUZUSHI

B－3

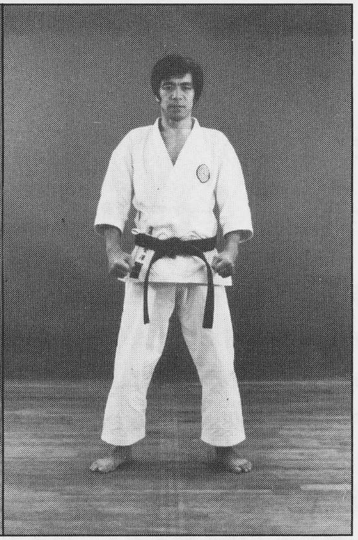


○体 崩
TAI KUZUSHI



止め－A

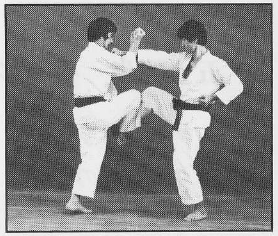
YAME－A



止 め

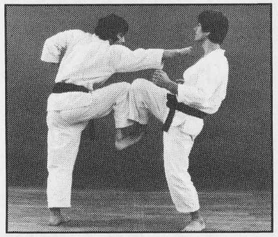
YAME

A－1



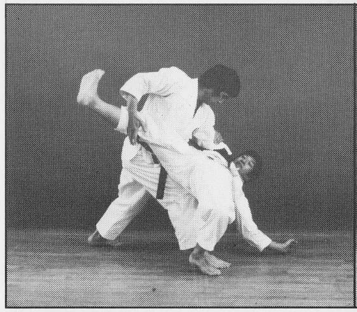
●前蹴同時上段突
MAE GERI DŌJI
JŌDAN ZUKI
○挟受同時脛受
HASAMI UKE DŌJI
SUNE UKE

A－2

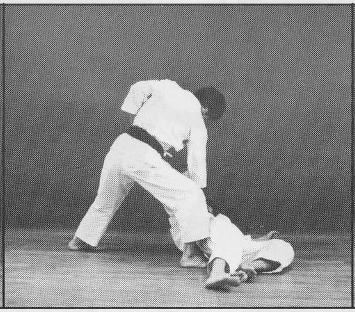


○上段突
JŌDAN ZUKI

B－4

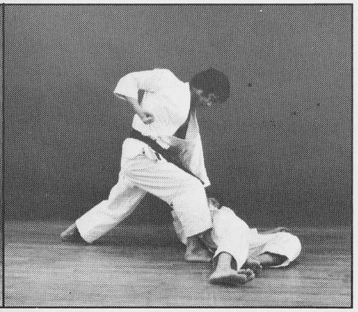


B－5



○下段突
GEDAN ZUKI

B－6



○下段逆突
GEDAN GYAKU ZUKI

五十四歩　小(ごじゅうしほしょう)

ウーセーシーともいわれており、上巻でも述べた通り、糸洲派の首里手を代表する最高の型です。

船越義珍先生が、唐手より空手と改名された時に、この型を鳳啄(ホウタク)と名付けられました。キツツキが樹木に止まり、鋭いくちばしで木皮に穴をあけて虫を取っている姿が、この型の小の方にあたるわけです。

中段鶏頭受より、左下段縦手刀抑、右人差指中段一本貫手による胸骨への連続攻撃に始まり、再び中段鶏頭受、猫足立より上段鶏頭受流、更に中段一本貫手の連続と続き、下段背刀受より、棒に対する虎口受、逆技へと移り、背刀受より鶏頭受となり、一本貫手の中段攻撃を含み、縦手刀受より四本の平貫手による、攻撃等の技の連続となります。

その他の特殊技として、鷲手の中段たたき落とし及び、上段揚打が加わり、猿臂上段打、後下段受等、非常に高度な多彩な技も演じられますが、何といっても、鶏頭受と一本貫手が、最初より最後まで、何度も出てくるのが最大の特徴で、鳳啄と名付けられた理由がよくわかります。

高段者のための型の一つとして、学ばれんことを望みます。

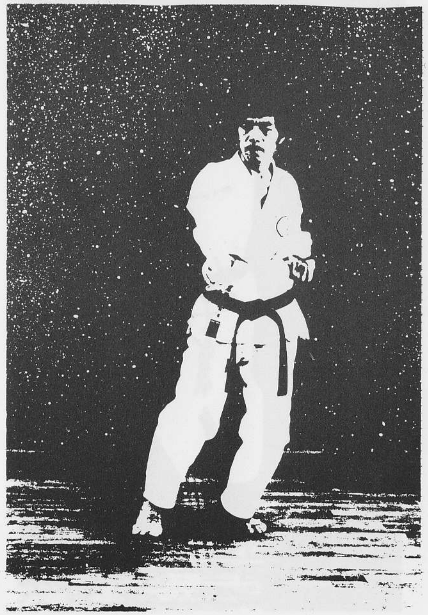
GOJUSHIHO-SHO

Named also USESHI, as mentionned in the first volume, it is an advanced KATA representative of SHURI-THE from ITOSU.

SENSEI FUNAKOSHI called it HOTAKU for its resemblance to a woodpecker hitting the bark of a tree with its sharp beak.

From the beginning a wide variety of advanced techniques is used: KEITO-UKE CHUDAN followed by TATE-SHUTO-OSAE and multiple attacks to the ribs with IPPON-NUKITE, JODAN KEITO-UKENAGASHI in NEKOASHI-DACHI or HAITO-UKE and KOKO-UKE against BO, GEDAN attack with HIRA-NUKITE, etc. Also are appearing techniques like TATAKI-OTOSHI with WASHI-TE, JODAN-AGE-UCHI and USHIRO-GEDAN-UKE. Moreover, the main interest lies in the sequence of KEITO-UKE and IPPON-NUKITE, it may be worthwhile mentionning that its name HOTAKU is appropriate because the IPPON-NUKITE reminds the beak of the woodpecker.

I recommend the study of this KATA to high ranking KARATE-KA.



GOJUSHIHO-SHO

Aussi nommé USESHI, comme mentionné dans le premier volume, c'est un KATA avancé représentatif du SHURI-TE d'ITOSU.

Sensei FUNAKOSHI le nomma HOTAKU pour sa ressemblance avec un picvert qui de son bec pointu martèle l'écorce d'un arbre. Dès le début il comporte une grande variété de techniques avancées: KEITO-UKE CHUDAN suivi de TATE SHUTO-OSAE et une série d'attaques aux côtes avec IPPON-NUKITE, JODAN KEITO-UKENAGASHI en NEKOASHI-DACHI ou HAITO-UKE et KOKO-UKE contre BO, attaques GEDAN avec HIRA-NUKITE et des techniques comme: TATAKI-OTOSHI avec WASHITE, JODAN-AGE-UCHI et USHIRO GEDAN-UKE.

Toutefois son intérêt principal réside dans la série de KEITO-UKE et IPPON-NUKITE, et son nom HOTAKU est approprié car il existe une ressemblance entre le bec du picvert et l'IPPON-NUKITE. Je recommande l'étude de ce KATA aux plus haut gradés.

GOJUSHIHO-SHO

Asimismo llamada USESHI, como se comentó en el tomo precedente, es una KATA superior representativa del SHURI-TE de ITOSU.

Sensei FUNAKOSHI cambió su nombre por HOTAKU (pájaro carpintero) por el parecido a dicho pájaro picando la corteza de un árbol con su agudo pico.

Reúne una gran variedad de técnicas superiores desde el inicio: KEITO-UKE chudan seguido de TATE-SHUTO-OSAE y una serie de ataques a las costillas con IPPON-NUKITE, JODAN KEITO-UKENAGASHI en NEKOASHI-DACHI, o HAITO-UKE y KOKO-UKE contra BO, ataque GEDAN con HIRA-NUKITE, etc. También aparecen técnicas tales como TATAKI-OTOSHI con WASHITE, JODAN-AGE-UCHI y USHIRO-GEDAN-UKE.

Sin embargo su principal interés reside en la serie de KEITO-UKE e IPPON-NUKITE, pues no en vano su nombre de HOTAKU viene del parecido entre el pico del carpintero y el IPPON-NUKITE. Recomiendo su estudio a los grados superiores.

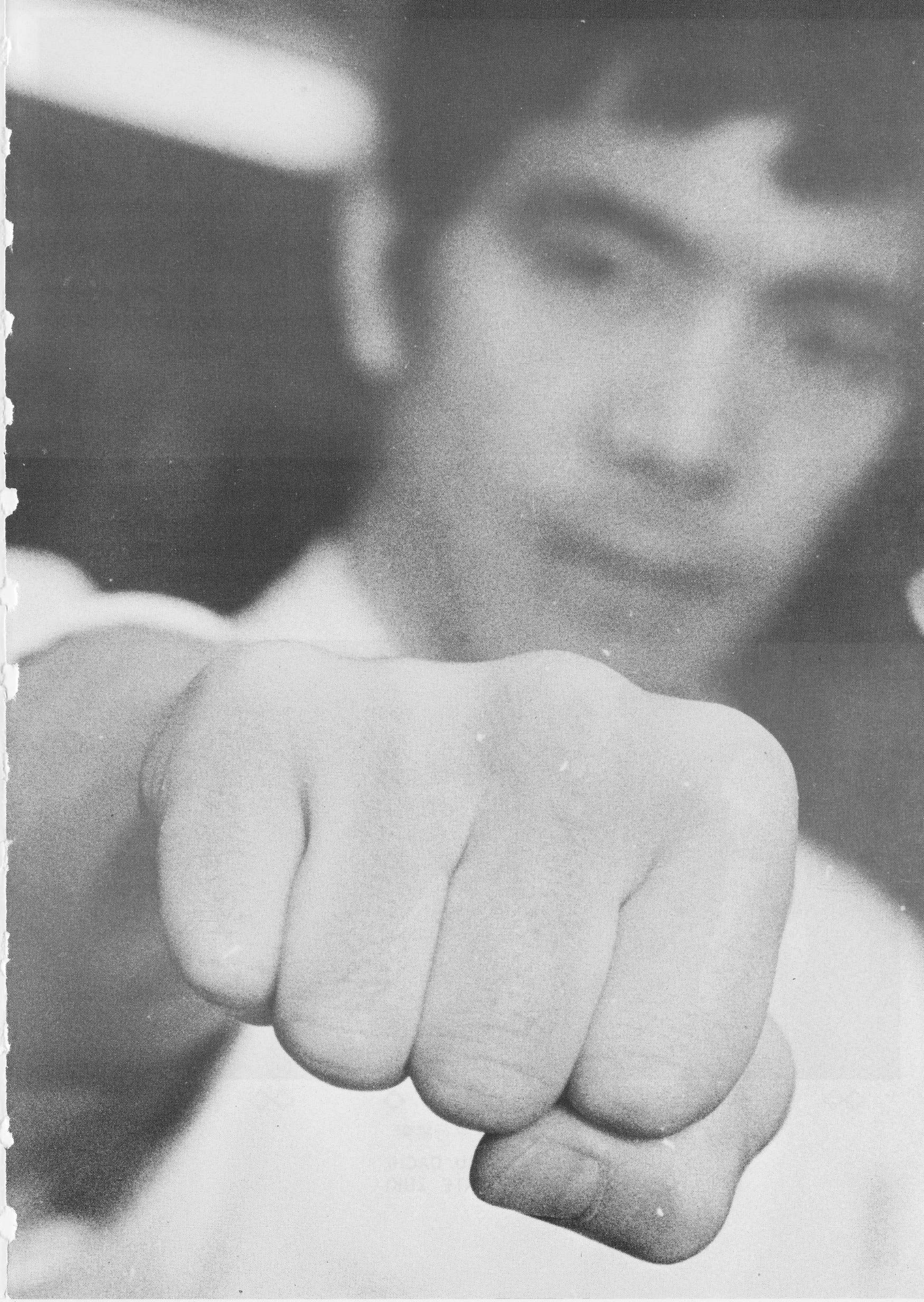
GOJUSHIHO-SHO

GOJUSHIHO-SHO, auch USESHI genannt, ist, wie im ersten Band bereits erklärt, die entwickeltste KATA von SHURI-TE der ITOSU-Schule.

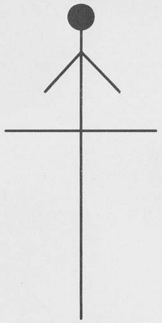
FUNAKOSHI Sensei bezeichnete sie aber "HOTAKU", als er die chinesischen Schriftzeichen KARATE, "chinesische Hand", durch "leere Hand" ersetzte. Den Bewegungen des Spechtes, der mit seinem Schnabel gegen den Baum klopft, entspricht diese KATA.

Auf die erste Reihe von Techniken (CHUDAN-KEITO-UKE, HIDARI-GEDAN-TATE-SHUTO-OSAE und Angriff in das Brustbein mit MIGI-HITOSASHIYUBI-CHUDAN-IPPON-NUKITE) folgen nächste ununterbrochene. Techniken (CHUDAN-KEITO-UKE, JODAN-KEITO-UKE-NAGASHI in NEKOASHI-DACHI und CHUDAN-IPPON-NUKITE), dann die vershiedene Techniken werden unaufhörig getrieben: GEDAN-HAITO-UKE, KOKO-UKE gegen den Knüppel, GYAKU-WAZA, KEITO-UKE (nach Ausführung von HAITO-UKE), Angriff (einschließlich CHUDAN-IPPON-NUKITE) mit SHIHON-HIRA-NUKITE nach TATE-SHUTO-UKE. Außerdem ist von folgenden schwierigen Techniken unbedingt zu erwähnen: CHUDAN-TATAKI-OTOSHI mit WASHITE, JODAN-AGE-UCHI-WAZA, ENPI-JODAN-UCHI, USHIRO-GEDANUKE. Das auffallendste an dieser KATA ist, daß KEITO-UKE und IPPON-NUKITE von Anfang bis zu Ende wieder und immer wieder ausgeführt werden. Man versteht dadurch, daß diese KATA "HOTAKU" (Spechtklopfen) benannt wurde.

Für Fortgeschrittene ist Übung dieser KATA besonders zu empfehlen.

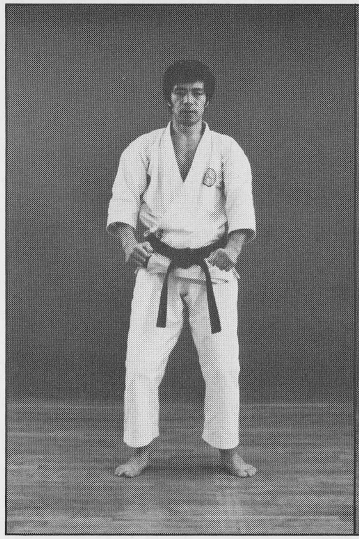


五十四歩　小
GOJUSHIHO-SHO



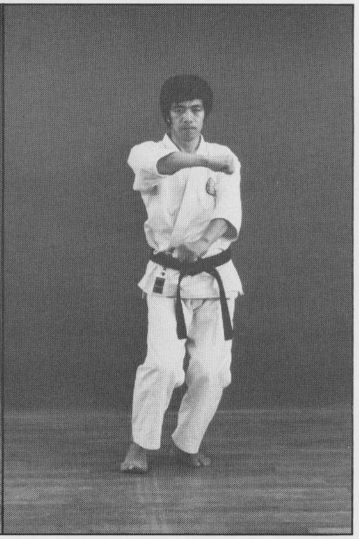
演　武　線

ENBUSEN

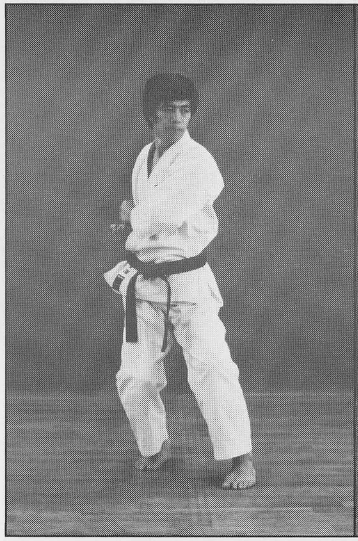


用　意

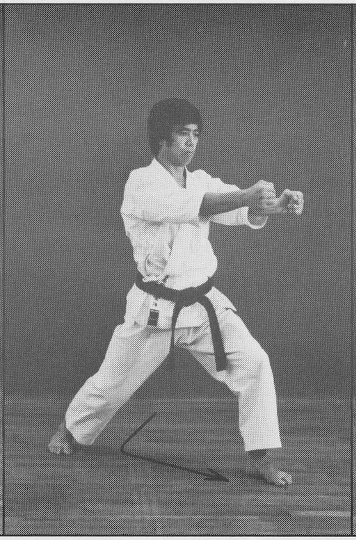
YŌI



◇◇　1－A　▷▷



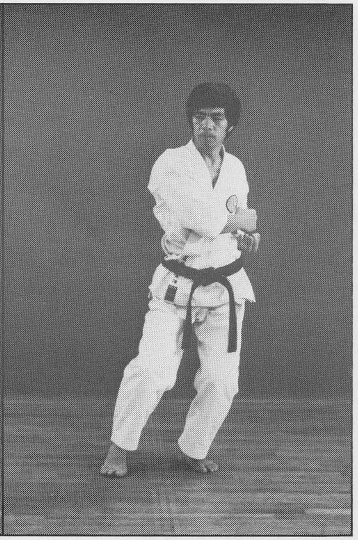
◇◇　2－A　▷▷



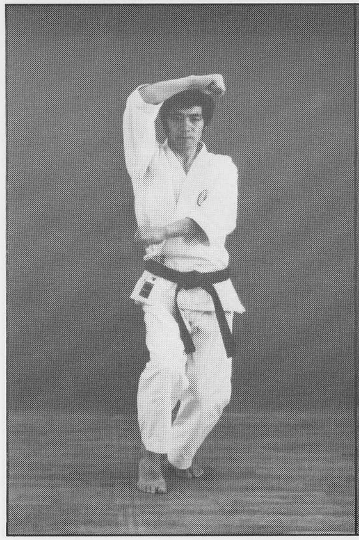
◆◆　②　◈

前屈立・平行縦突

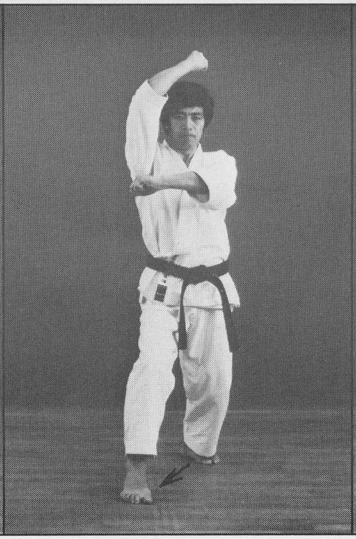
ZENKUTSU DACHI
HEIKŌ TATE ZUKI



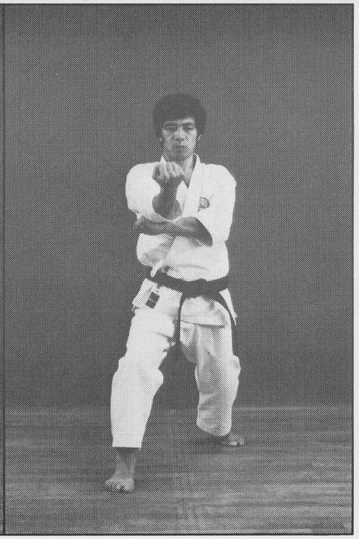
◇◇　3－A　▷▷



◇◇　1－B　▷▷



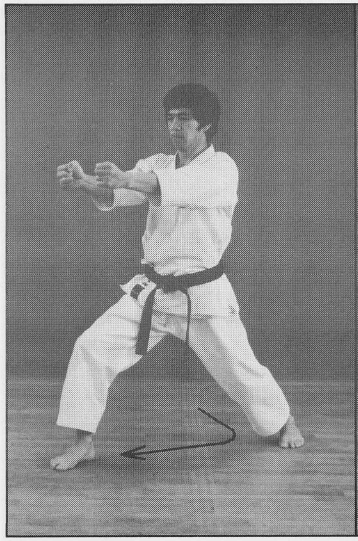
◇　1－C　▷



◆◆　①　▷◈

前屈立・水流裏拳構

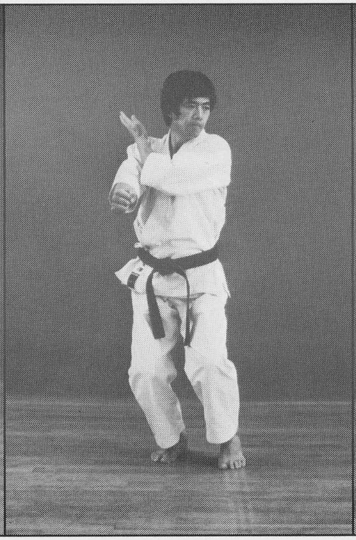
ZENKUTSU DACHI
MIZUNAGARE URAKEN GAMAE



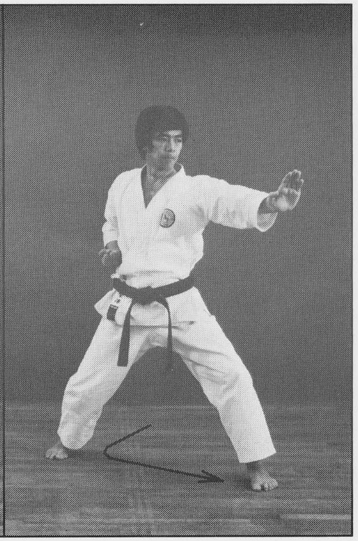
◆◆　③　◈

前屈立・平行縦突

ZENKUTSU DACHI
HEIKŌ TATE ZUKI



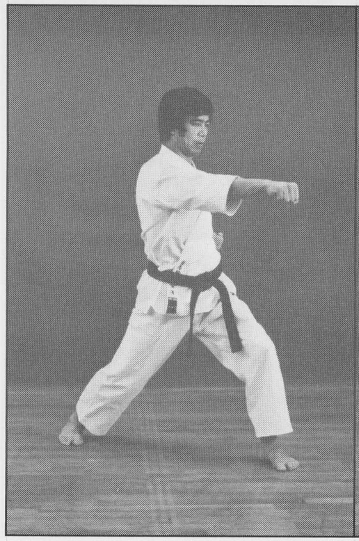
◇◇　4－A　▷▷



◆◆　④　▷◈

前屈立・左中段縦手刀受

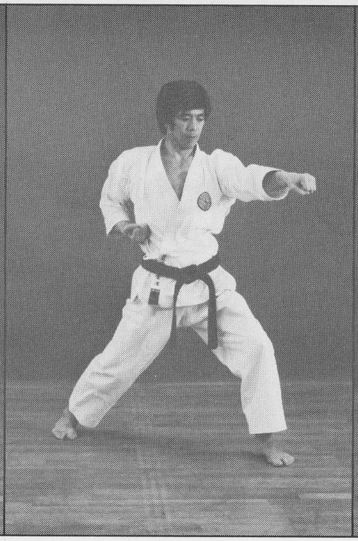
ZENKUTSU DACHI
HIDARI CHŪDAN
TATE SHUTŌ UKE



◆ 5－A ◀

右中段逆突

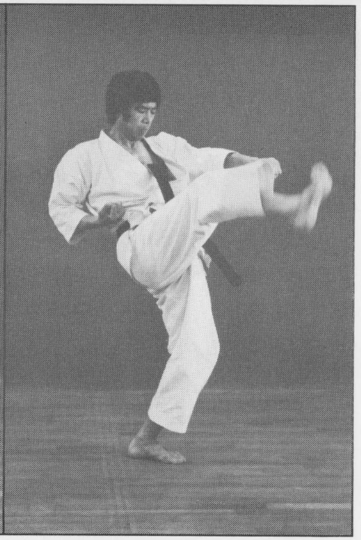
MIGI CHŪDAN GYAKU ZUKI



◆ 5－B ◀

左中段順突

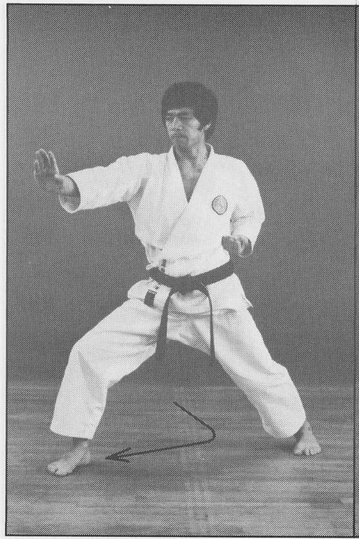
HIDARI CHŪDAN JUN ZUKI



◆ 5－C ◀

前　蹴

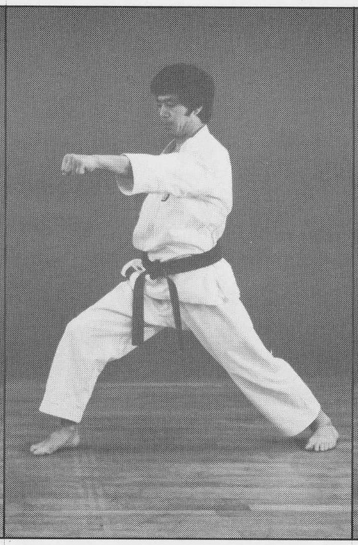
MAE GERI



◆◆ ⑥ ▷◈

前屈立・右中段縦手刀受

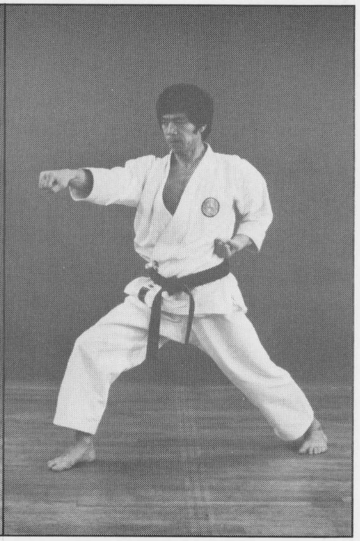
ZENKUTSU DACHI
MIGI CHŪDAN
TATE SHUTŌ UKE



◆ 7－A ◀

左中段逆突

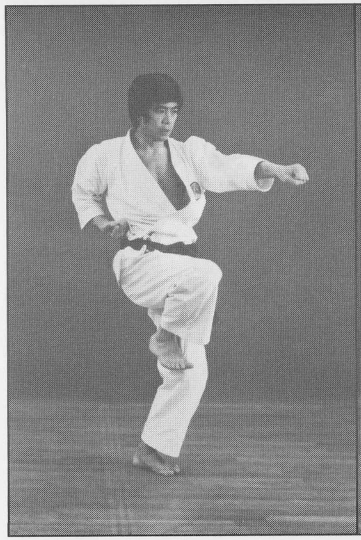
HIDARI CHŪDAN GYAKU ZUKI



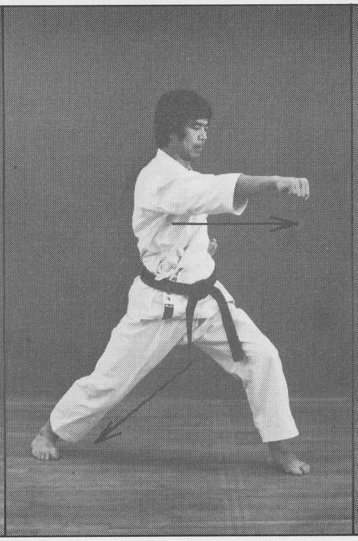
◆ 7－B ◀

右中段順突

MIGI CHŪDAN JUN ZUKI



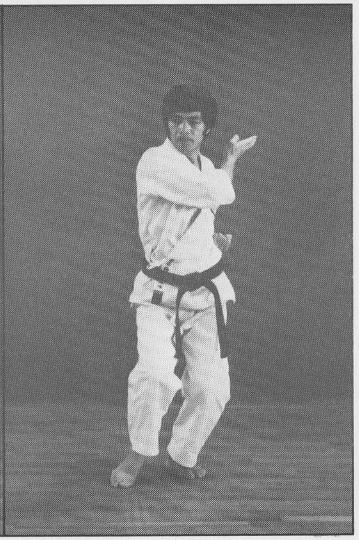
◆ 5－D ▷



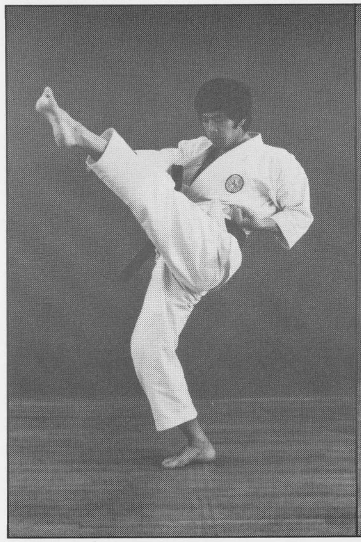
◆ ⑤ ◀

前屈立・中段同時逆突

ZENKUTSU DACHI
CHŪDAN DŌJI GYAKU ZUKI



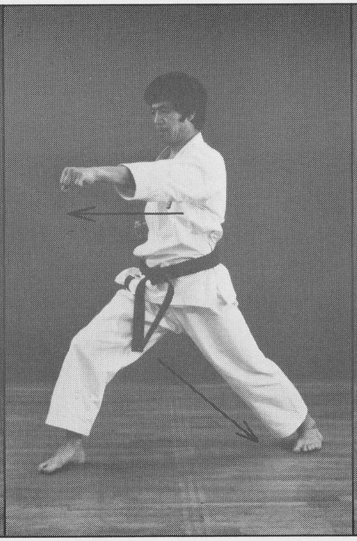
◇◇ 6－A ▷▷



◆ 7－C ◀

前　蹴

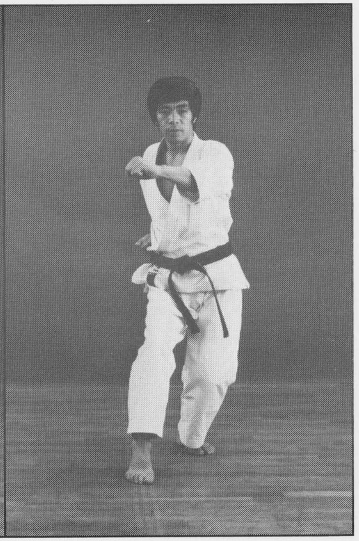
MAE GERI



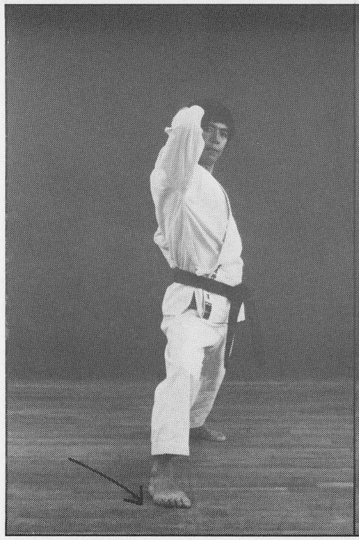
◆ ⑦ ◀

前屈立・中段同時逆突

ZENKUTSU DACHI
CHŪDAN DŌJI GYAKU ZUKI



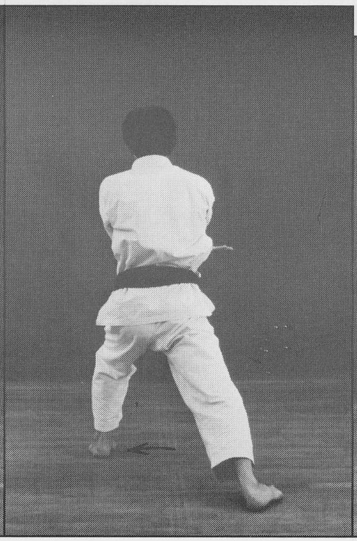
◇ 8－A ▷



◆ ⑧ ◀

前屈立・縦猿臂

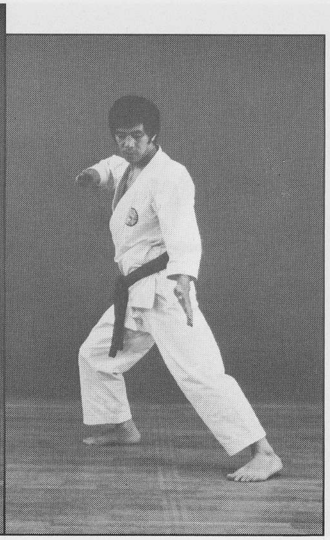
ZENKUTSU DACHI
TATE ENPI



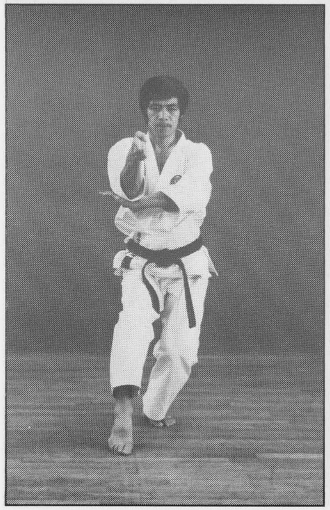
◆ ⑨ ◀

前屈立・虎口膝崩

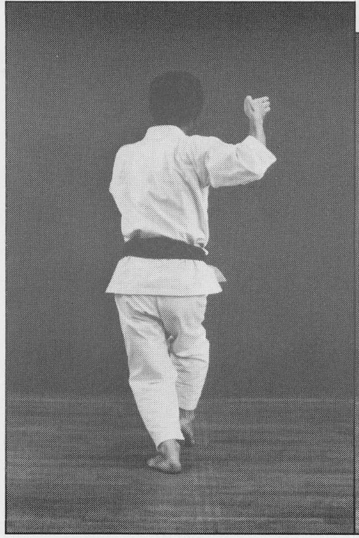
ZENKUTSU DACHI I
KOKŌ HIZA KUZUSHI



9－A



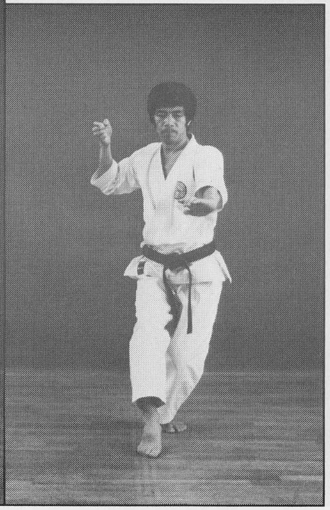
⑩



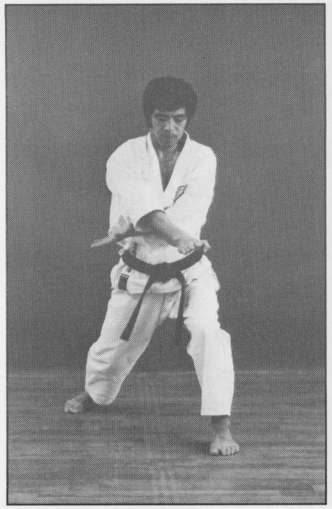
◇◇ ⑪ ◈

猫足立・右鶏頭受流・左下段手刀抑

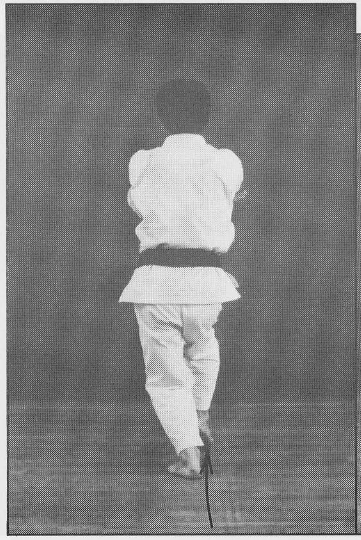
NEKOASHI DACHI
MIGI KEITŌ UKENAGASHI
HIDARI GEDAN SHUTŌ OSAE



⑪



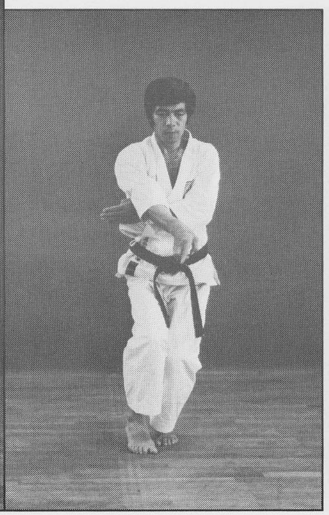
⑨



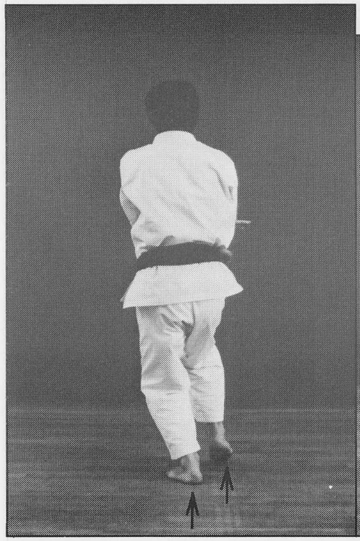
◇◇ ⑩ ▷◈

猫足立・右鶏頭受（啄木の構）

NEKOASHI DACHI
MIGI KEITŌ UKE
(KITSUTSUKI NO KAMAE)



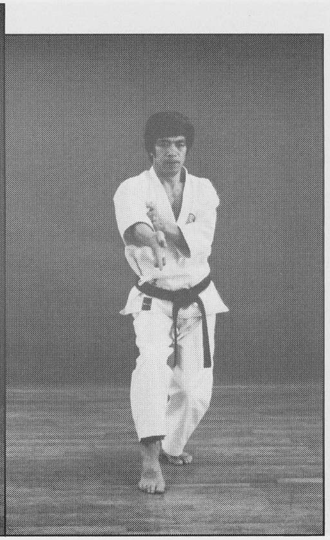
10－A



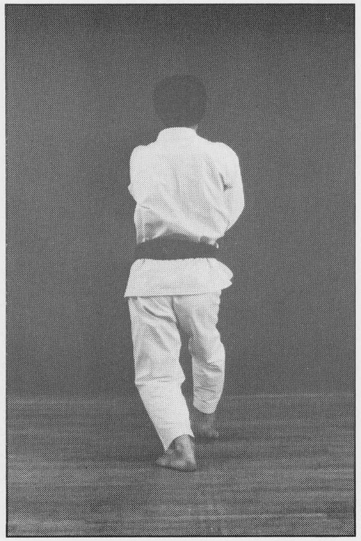
◆ ⑫ ▶

猫足立・右一本貫手

NEKOASHI DACHI
MIGI IPPON NUKITE



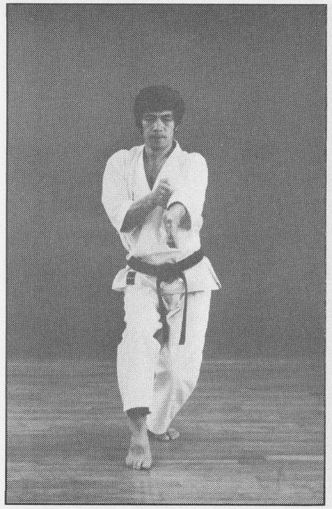
⑫



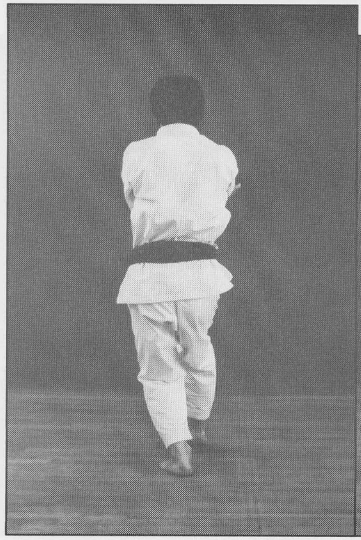
◆ 13－A ▶

猫足立・左一本貫手

NEKOASHI DACHI
HIDARI IPPON NUKITE



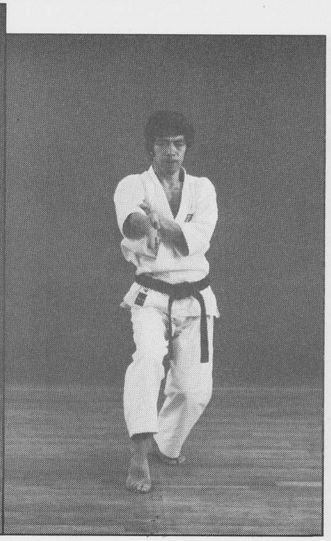
13－A



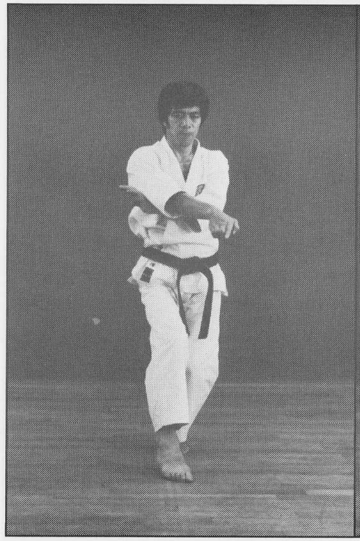
◆ ⑬ ◀

猫足立・右一本貫手

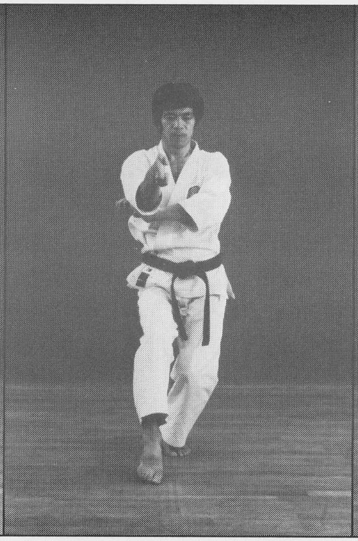
NEKOASHI DACHI
MIGI IPPON NUKITE



⑬



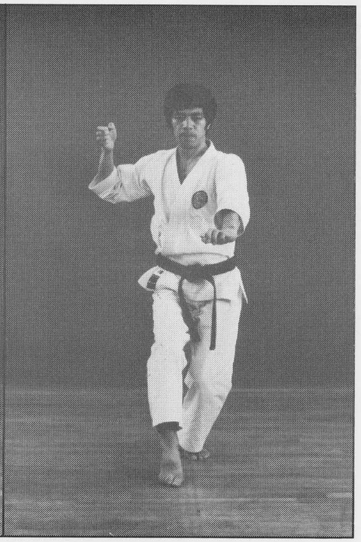
◇◇ 14－D ▷▷



◇◇ ⑭ ▷◈

猫足立・右鶏頭受

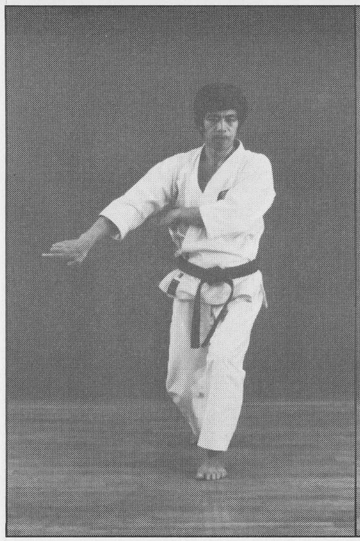
NEKOASHI DACHI
MIGI KEITŌ UKE



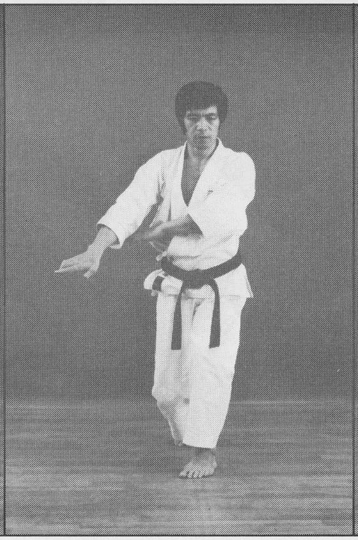
◇◇ ⑮ ◈

猫足立・右鶏頭受流・左下段手刀抑

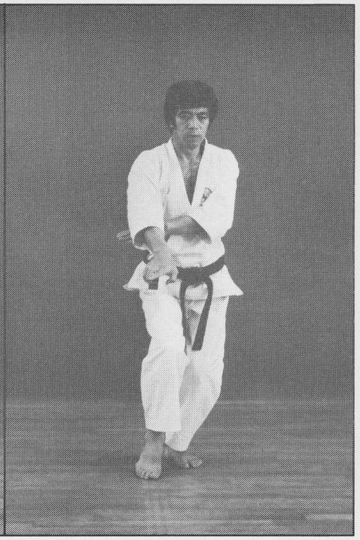
NEKOASHI DACHI
MIGI KEITŌ UKENAGASHI
HIDARI GEDAN SHUTŌ OSAE



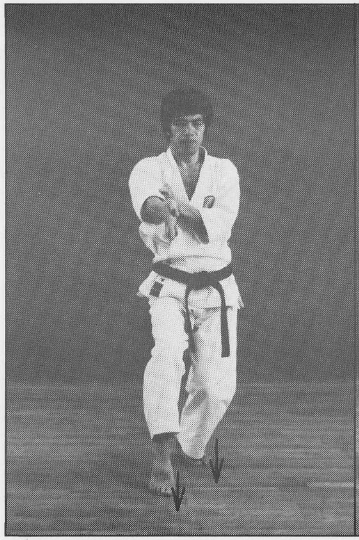
◇◇ 14－A ▷▷



◇◇ 14－B ▷▷



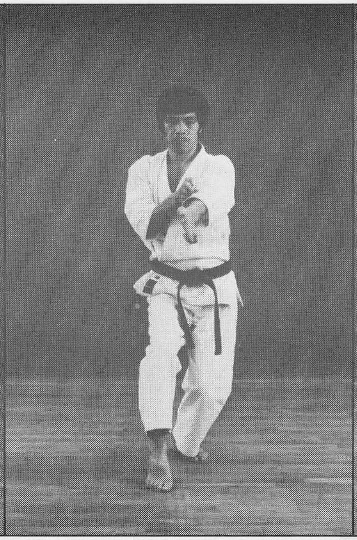
◇◇ 14－C ▷▷



◆ ⑯ ◀

猫足立・右一本貫手

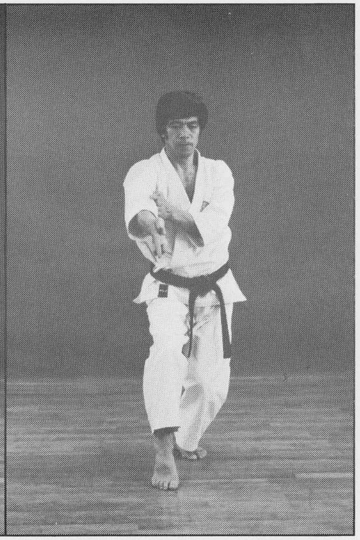
NEKOASHI DACHI
MIGI IPPON NUKITE



◆ 17－A ◀

猫足立・左一本貫手

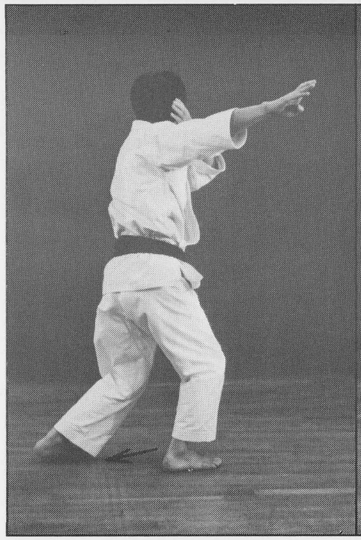
NEKOASHI DACHI
HIDARI IPPON NUKITE



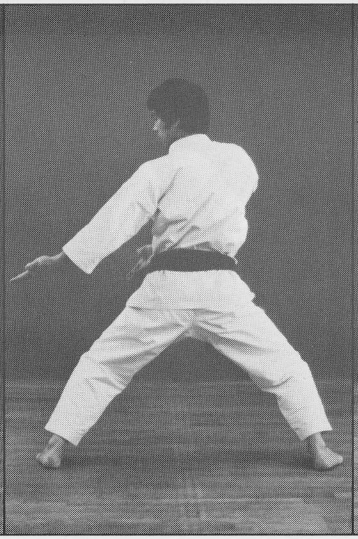
◆ ⑰ ◀

猫足立・右一本貫手

NEKOASHI DACHI
MIGI IPPON NUKITE



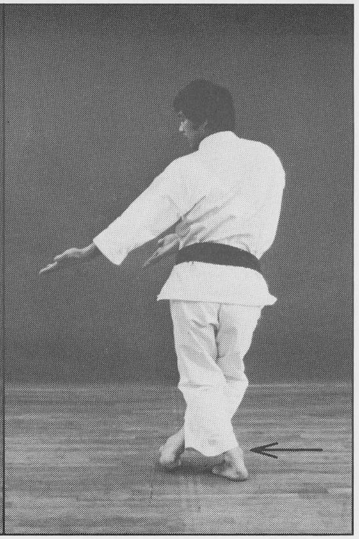
◇ 18－A ▷



◆ ⑱ ◀

騎馬立・諸手開手下段受

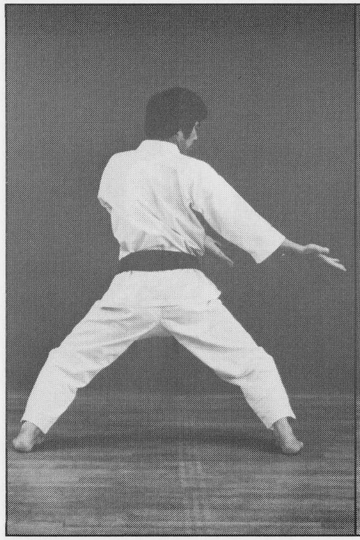
KIBA DACHI
MOROTE KAISHU GEDAN UKE



◇◇ ⑲ ▷▷

横差足

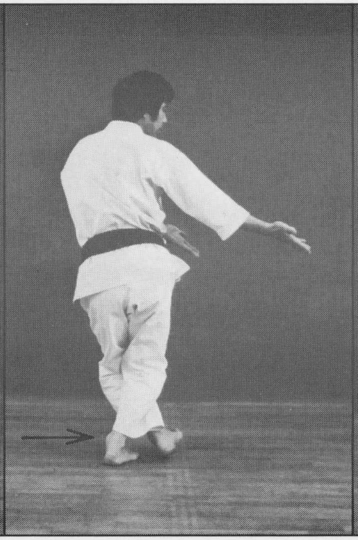
YOKO SASHI ASHI



◆ ㉑ ◀

騎馬立・諸手開手下段受

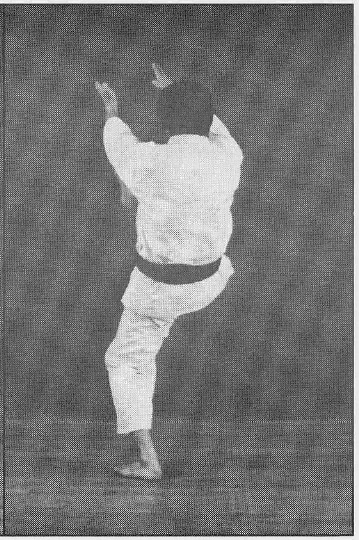
KIBA DACHI
MOROTE KAISHU GEDAN UKE



◇◇ ㉒ ▷▷

横差足

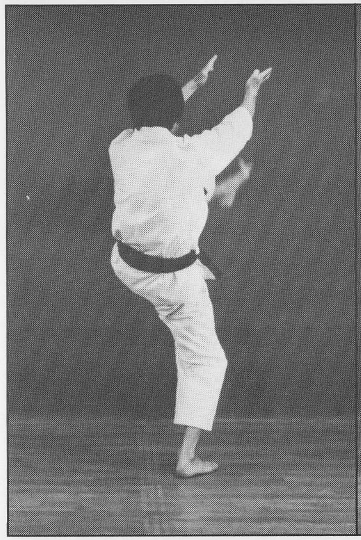
YOKO SASHI ASHI



◇ 23－A ▷

上段虎口諸手受

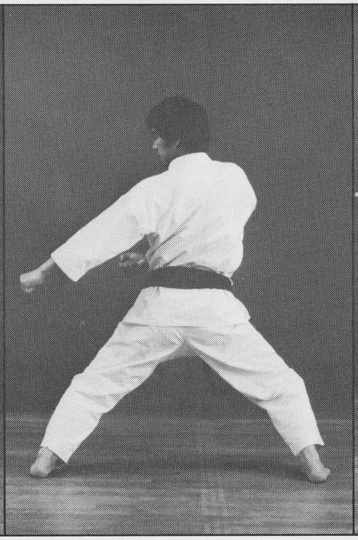
JŌDAN KOKŌ MOROTE UKE



◇ 20－A ▷

上段虎口諸手受

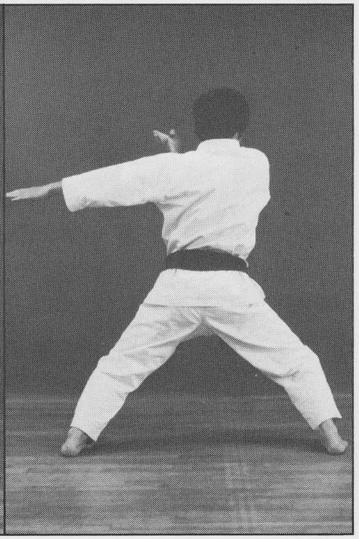
JŌDAN KOKŌ MOROTE UKE



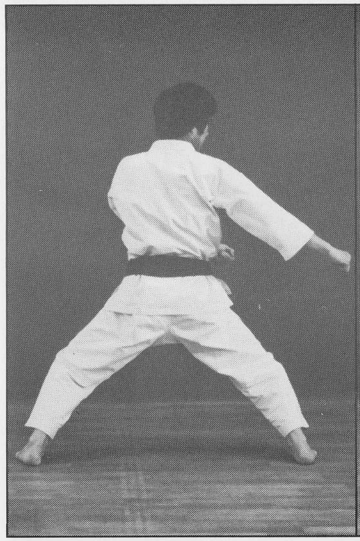
◆ ⑳ ◀

騎馬立・側面下段諸手落同時踏込

KIBA DACHI
SOKUMEN GEDAN MOROTE
OTOSHI DŌJI FUMIKOMI



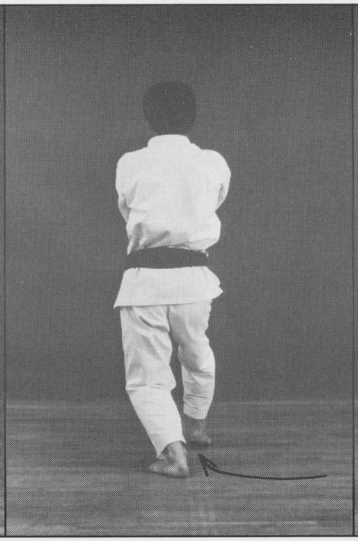
◇ 21－A ▷



◆ ㉓ ◀

騎馬立・側面下段諸手落同時踏込

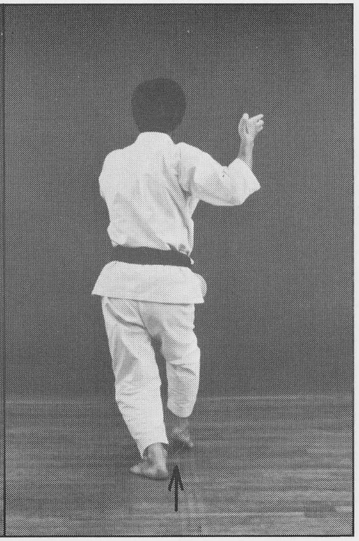
KIBA DACHI
SOKUMEN GEDAN MOROTE
OTOSHI DŌJI FUMIKOMI



◇◇ ㉔ ▷◈

猫足立・右鶏頭受

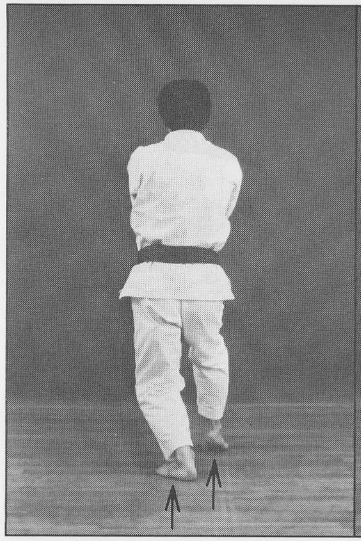
NEKOASHI DACHI
MIGI KEITŌ UKE



◇◇ ㉕ ◈

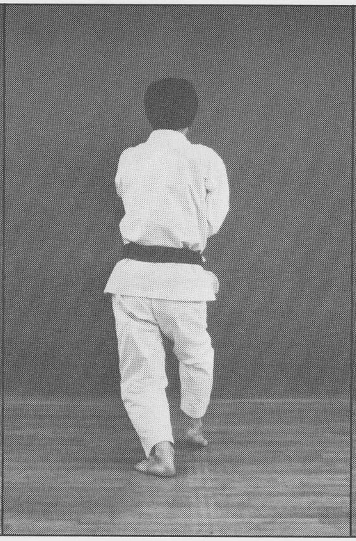
猫足立・右鶏頭受流・左下段手刀抑

NEKOASHI DACHI
MIGI KEITŌ UKENAGASHI
HIDARI GEDAN SHUTŌ OSAE


◆ ㉖ ◀

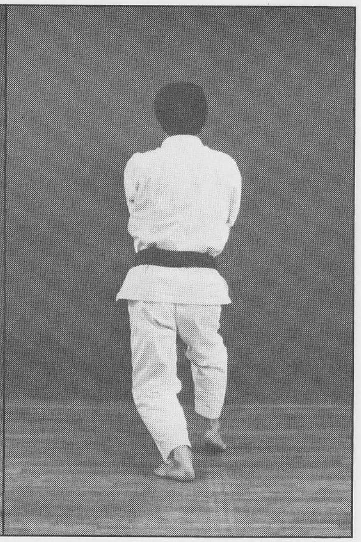
猫足立・右一本貫手

NEKOASHI DACHI
MIGI IPPON NUKITE


◆ 27－A ◀

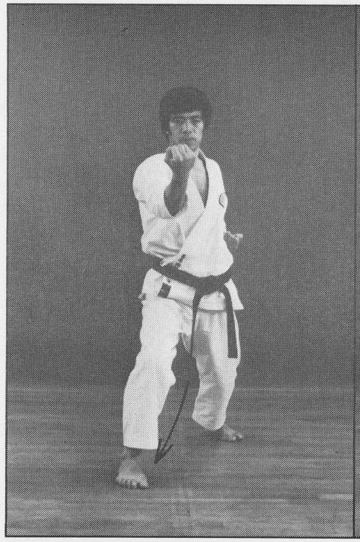
猫足立・左一本貫手

NEKOASHI DACHI
HIDARI IPPON NUKITE


◆ ㉗ ◀

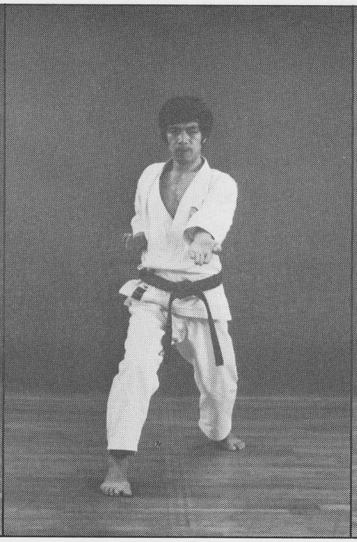
猫足立・右一本貫手

NEKOASHI DACHI
MIGI IPPON NUKITE


◆◆ ㉙ ▷◇

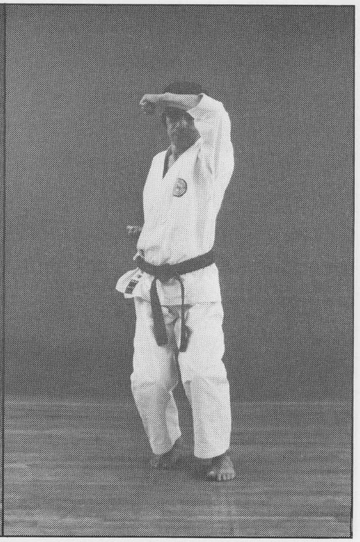
前屈立・右裏拳打

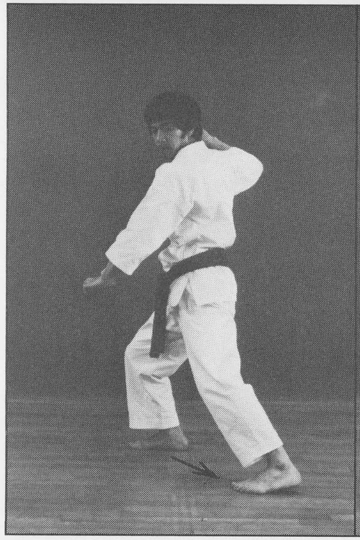
ZENKUTSU DACHI
MIGI URAKEN UCHI

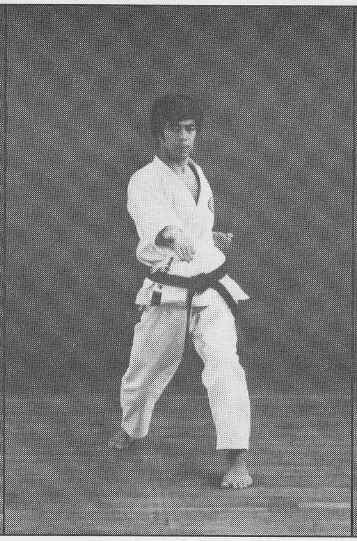

◆ ㉚ ◀

前屈立・左下段手刀打
（平貫手）

ZENKUTSU DACHI
HIDARI GEDAN SHUTŌ UCHI
(HIRA NUKITE)

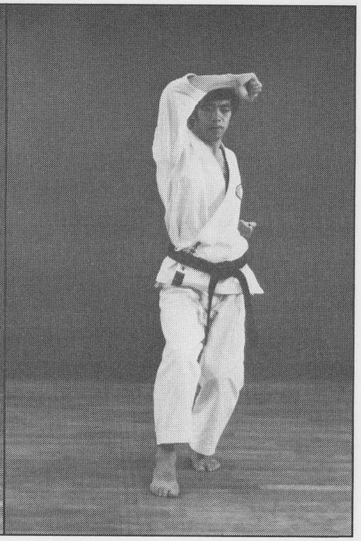

◇◇ 31－A ▷▷

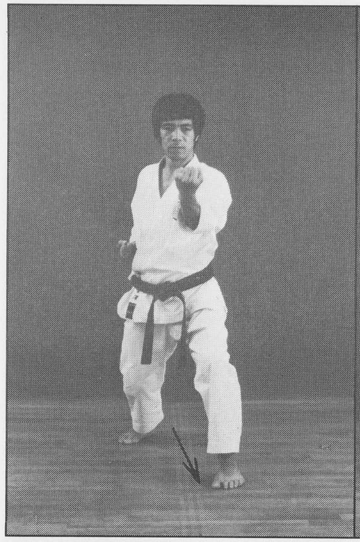

◇ 28－A ▷


◆ ㉘ ◀

前屈立・右下段手刀打
（平貫手）

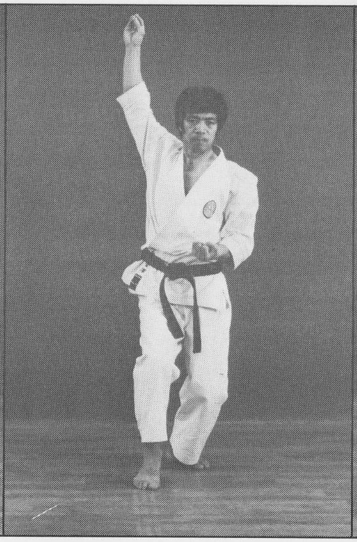
ZENKUTSU DACHI
MIGI GEDAN SHUTŌ UCHI
(HIRA NUKITE)

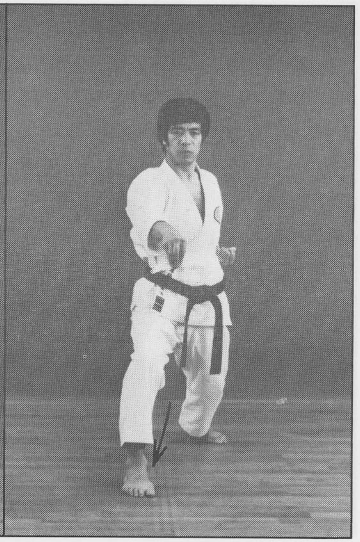

◇◇ 29－A ▷▷


◆◆ ㉛ ▷◇

前屈立・左裏拳打

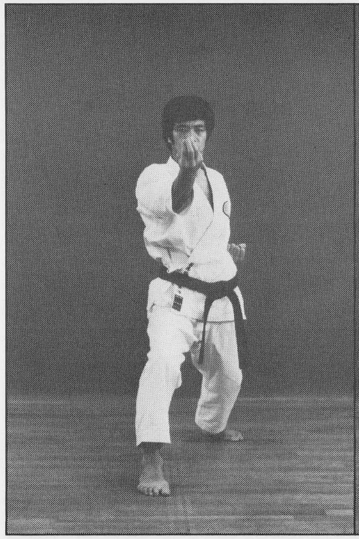
ZENKUTSU DACHI
HIDARI URAKEN UCHI


◇ 32－A ▷


◆ ㉜ ◀

前屈立・鷲手落打

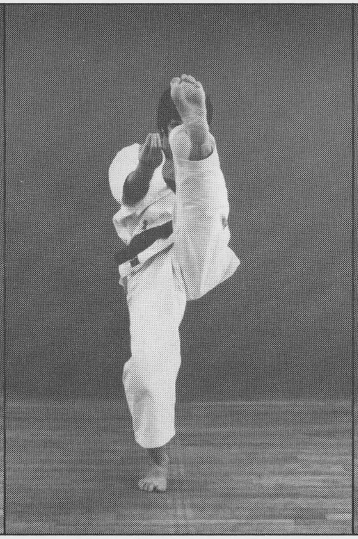
ZENKUTSU DACHI
WASHITE OTOSHI UCHI



◆ ㉝ ◀

前屈立・鷲手揚打

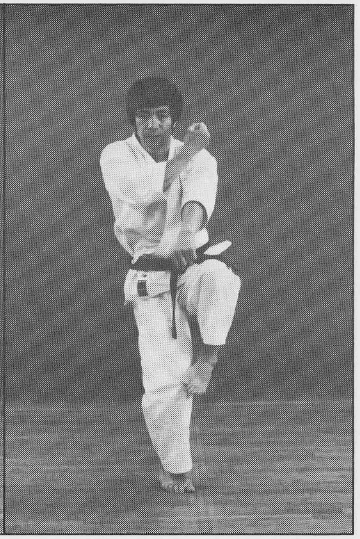
ZENKUTSU DACHI
WASHITE AGE UCHI



◆ 34－A ◀

前　蹴

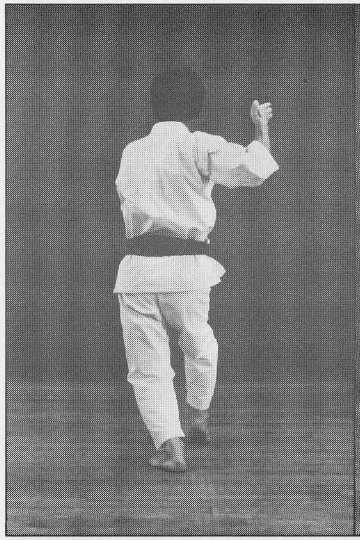
MAE GERI



◆ 34－B ◀

一本立・下段交叉突

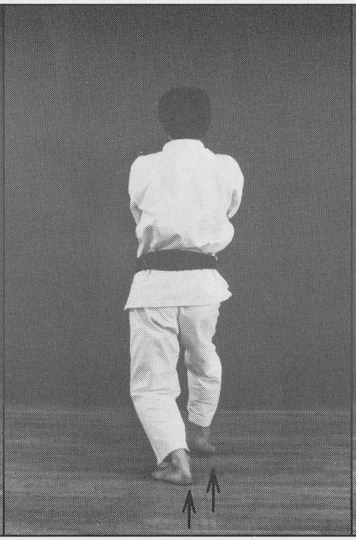
IPPON DACHI
GEDAN KŌSA ZUKI



◇◇ ㊱ ◈

猫足立・右鶏頭受流・左下段手刀抑

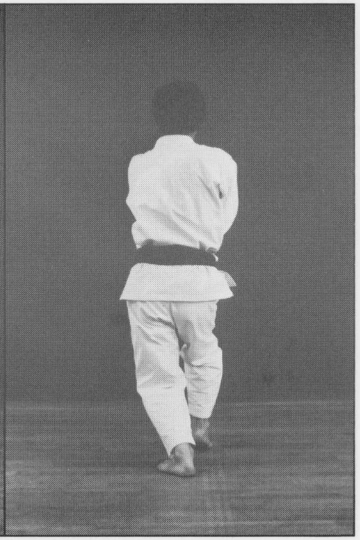
NEKOASHI DACHI
MIGI KEITŌ UKENAGASHI
HIDARI GEDAN SHUTŌ OSAE



◆ ㊲ ◀

猫足立・右一本貫手

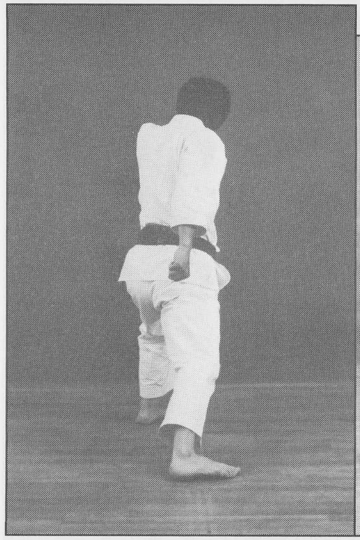
NEKOASHI DACHI
MIGI IPPON NUKITE



◆ 38－A ◀

猫足立・左一本貫手

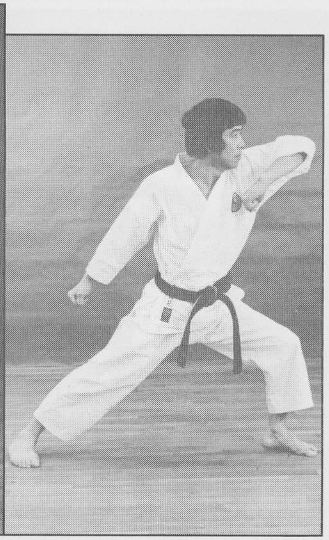
NEKOASHI DACHI
HIDARI IPPON NUKITE



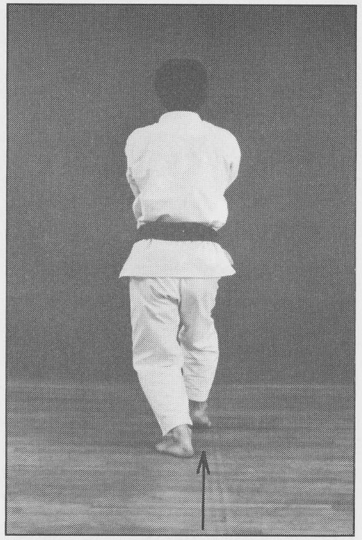
◆ ㉞ ◀

前屈立・左上段猿臂打・同時後下段受

ZENKUTSU DACHI
HIDARI JŌDAN ENPI UCHI
DŌJI USHIRO GEDAN UKE



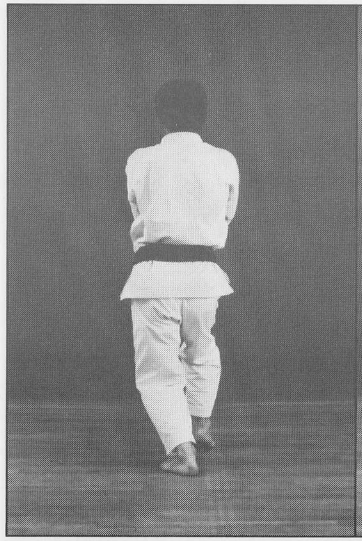
㉞



◇◇ ㉟ ▷◈

猫足立・右鶏頭受

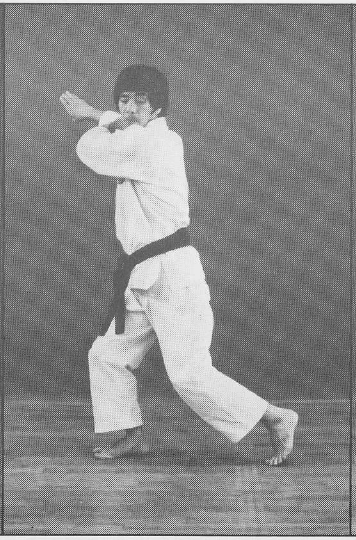
NEKOASHI DACHI
MIGI KEITŌ UKE



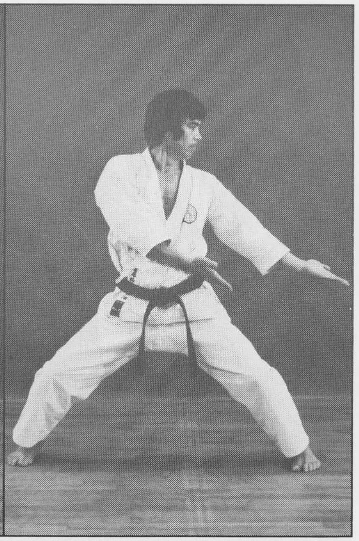
◆ ㊳ ◀

猫足立・右一本貫手

NEKOASHI DACHI
MIGI IPPON NUKITE



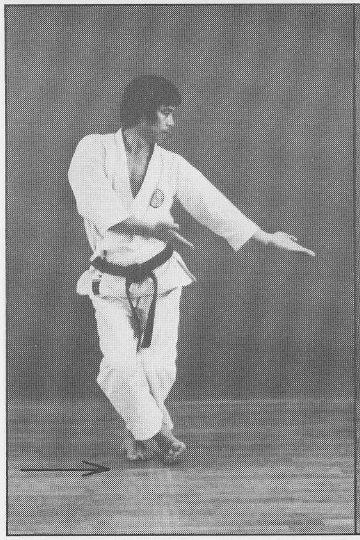
◇ 39－A ▷



◆ ㊴ ◀

騎馬立・諸手開手下段受

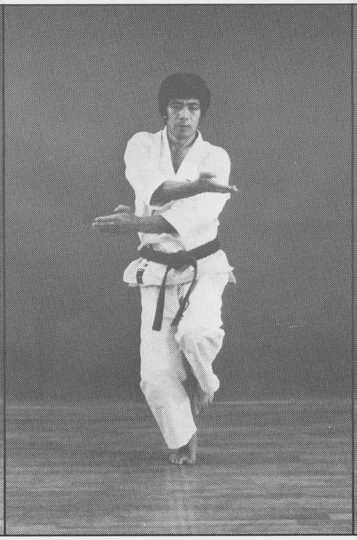
KIBA DACHI
MOROTE KAISHU GEDAN UKE



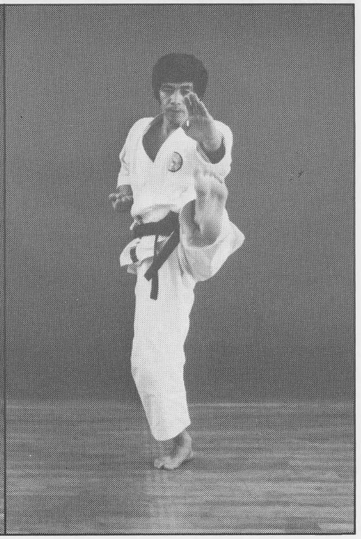
◇◇ ㊵ ▷▷

横 差 足

YOKO SASHI ASHI



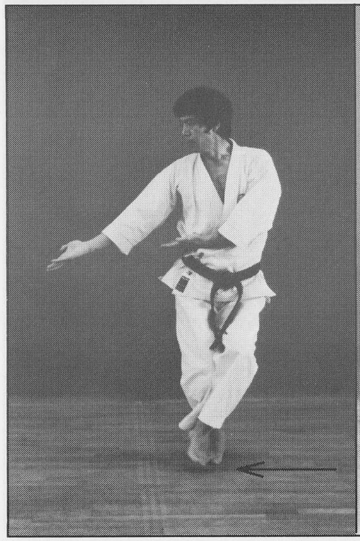
◇ 41－A ▷



◆ 41－B ◈

一本立・中段縦手刀受

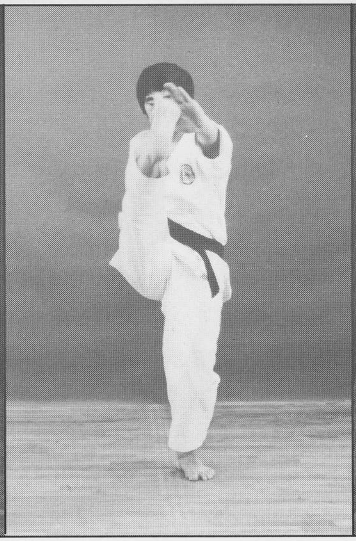
IPPON DACHI CHŪDAN TATE SHUTŌ UKE



◇◇ ㊸ ▷▷

横 差 足

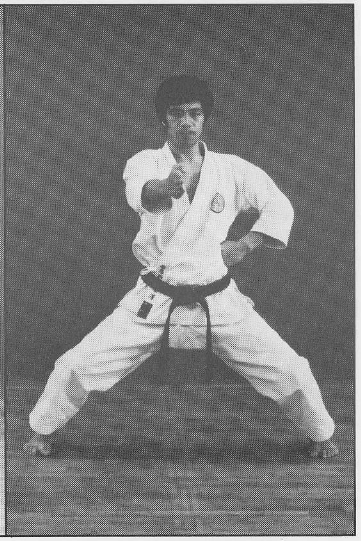
YOKO SASHI ASHI



◇◆ 44－A ▷◈

一本立・中段縦手刀受

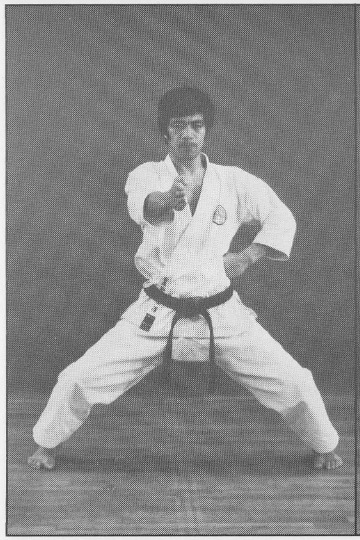
IPPON DACHI CHŪDAN TATE SHUTŌ UKE



◆ ㊹ ◀

騎馬立・縦貫手・横張猿臂同時踏込

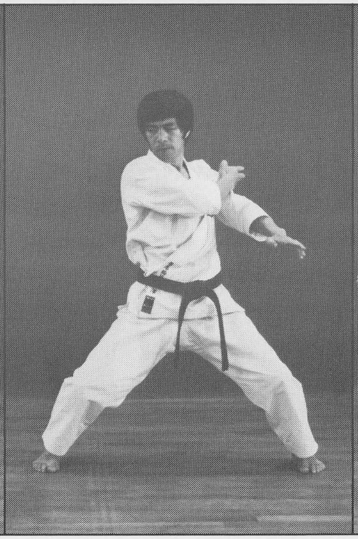
KIBA DACHI
TATE NUKITE YOKO HARI ENPI
DŌJI FUMIKOMI



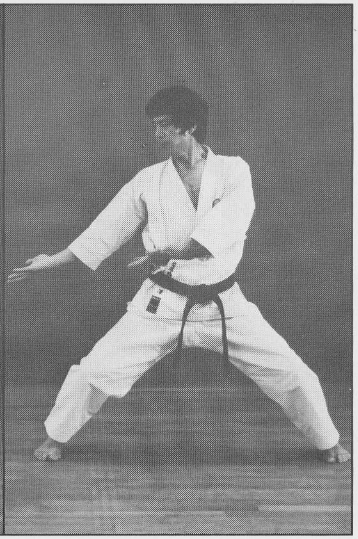
◆ ㊶ ◀

騎馬立・縦貫手・横張猿臂同時踏込

KIBA DACHI
TATE NUKITE YOKO HARI ENPI
DŌJI FUMIKOMI



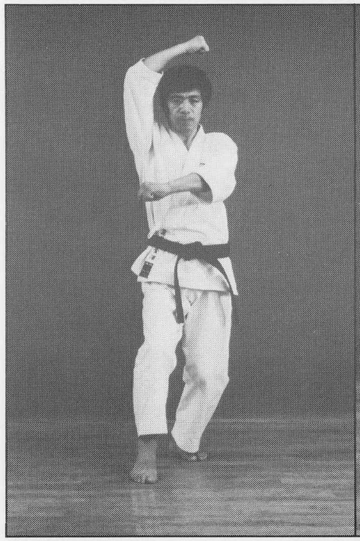
◇ 42－A ▷



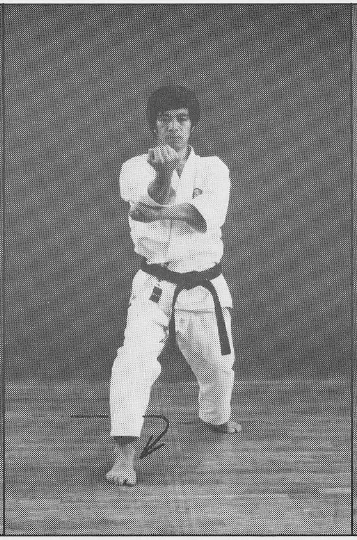
◆ ㊷ ◀

騎馬立・諸手開手下段受

KIBA DACHI
MOROTE KAISHU GEDAN UKE



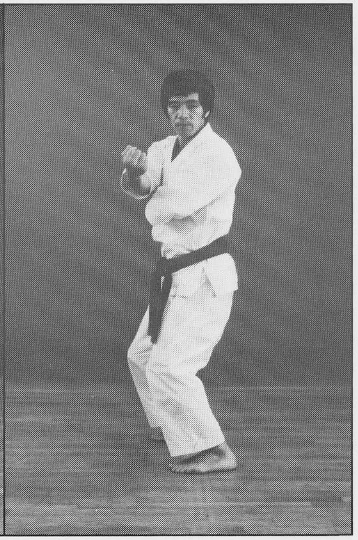
◇◇ 45－A ▷▷



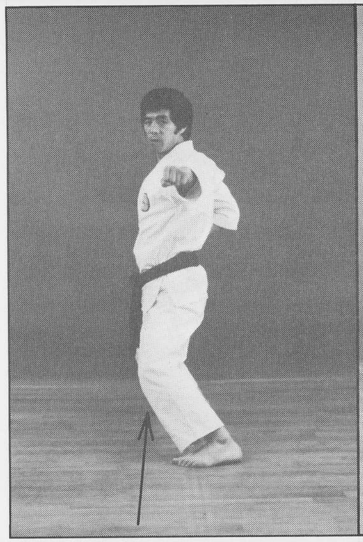
◆◆ ㊺ ▷◈

前屈立・水流裏拳構

ZENKUTSU DACHI
MIZUNAGARE URAKEN GAMAE



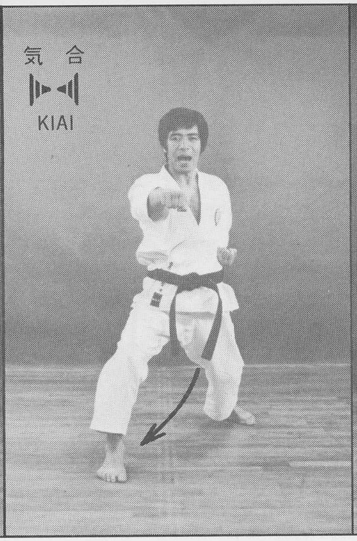
◇ 46－A ▷



◆ ㊻ ◀

騎馬立・左中段鉄槌打

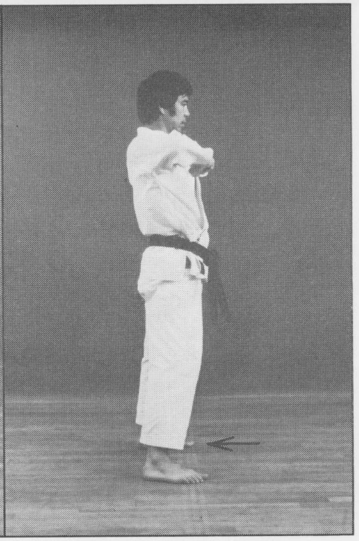
KIBA DACHI
HIDARI CHŪDAN TETTSUI UCHI



◆ ㊼ ◀

前屈立・右中段追突

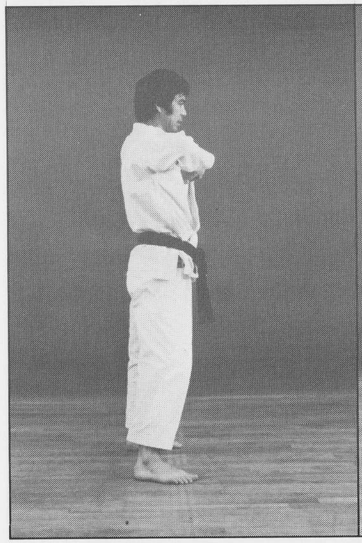
ZENKUTSU DACHI
MIGI CHŪDAN OI ZUKI



◇ ㊽ ▷

自然体・水平肘構

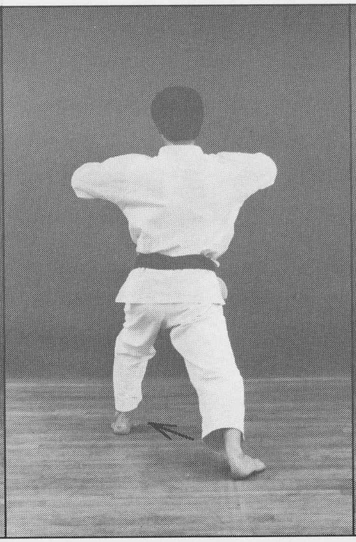
SHIZENTAI
SUIHEI HIJI GAMAE



◆ ㊾ ◈

自然体・水平肘構

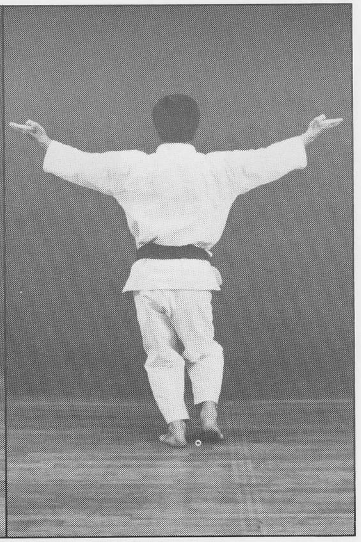
SHIZENTAI
SUIHEI HIJI GAMAE



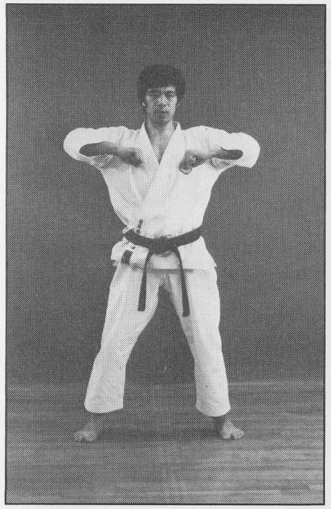
◆ ㊿ ◀

前屈立・水平肘打

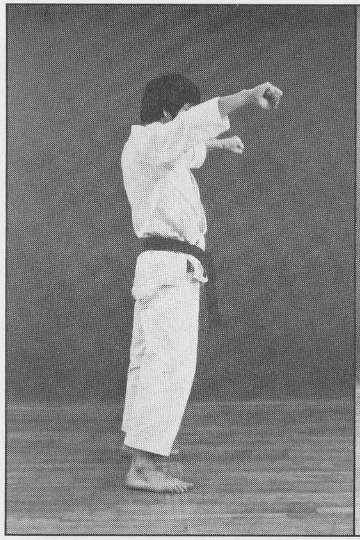
ZENKUTSU DACHI
SUIHEI HIJI UCHI



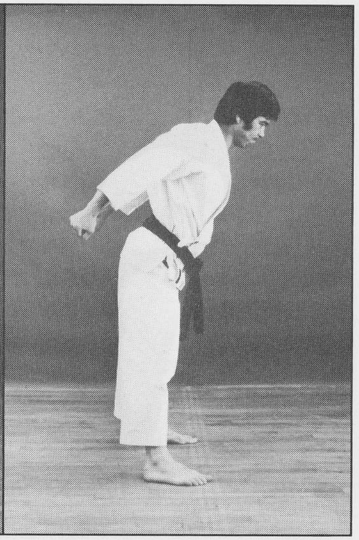
◇◇ 51—A ▷▷



㊽



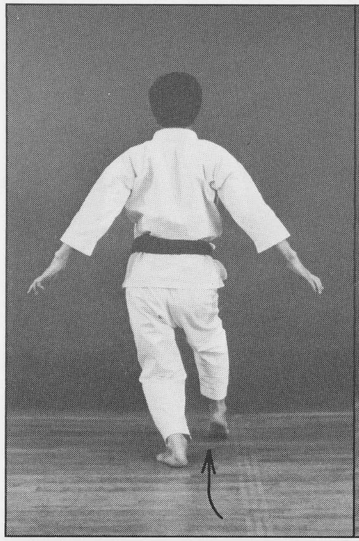
◇ 49—A ▷



◆ 49—B ◀

自然体・後鉄槌挾打

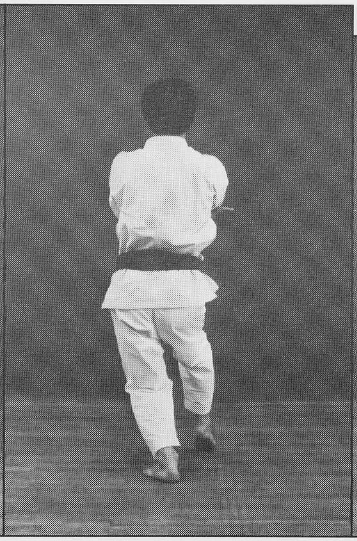
SHIZENTAI
USHIRO TETTSUI HASAMI UCHI



◆◆ (51) ▷◈

猫足立・両腕開手構

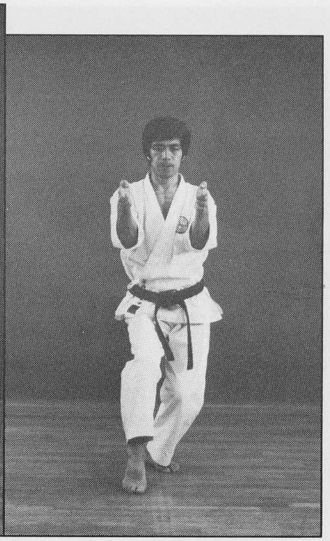
NEKOASHI DACHI
RYOWAN KAISHU GAMAE



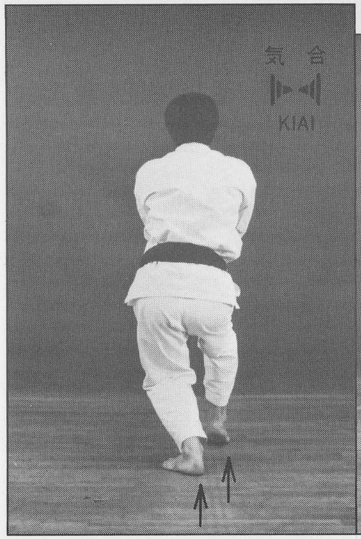
◇◇ (52) ▷◈

猫足立・諸手鶏頭受

NEKOASHI DACHI
MOROTE KEITŌ UKE



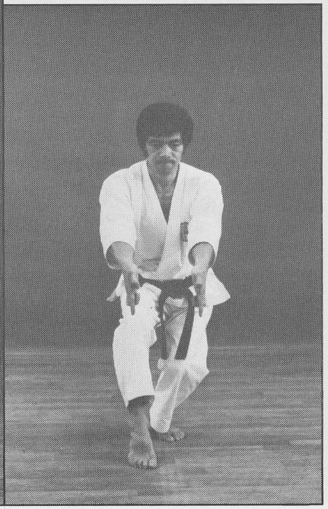
(52)



◆ 53－A ◀

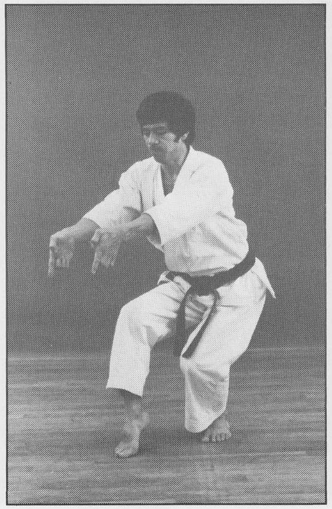
猫足立・諸手下段一本貫手

NEKOASHI DACHI
MOROTE GEDAN IPPON NUKITE

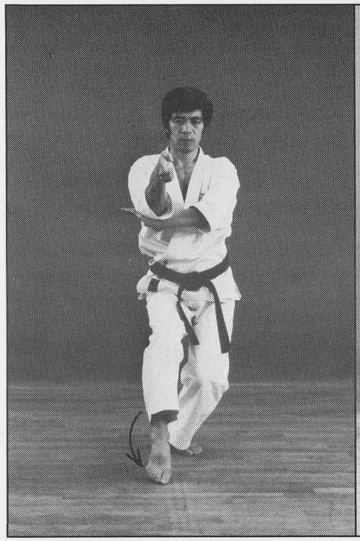


📷

53－A



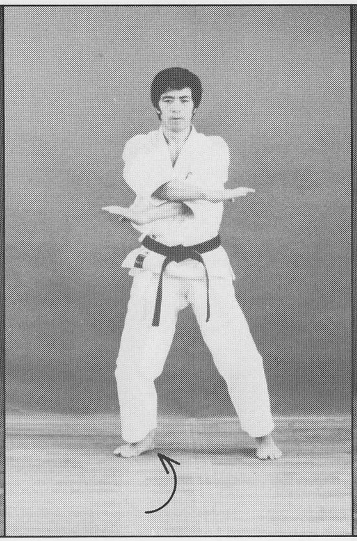
📷 53－A



◇◇ (54) ▷◈

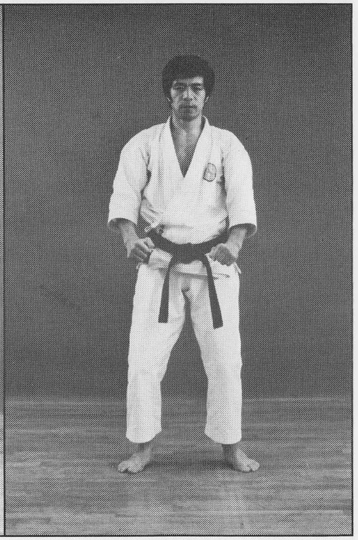
猫足立・右鶏頭受

NEKOASHI DACHI
MIGI KEITŌ UKE



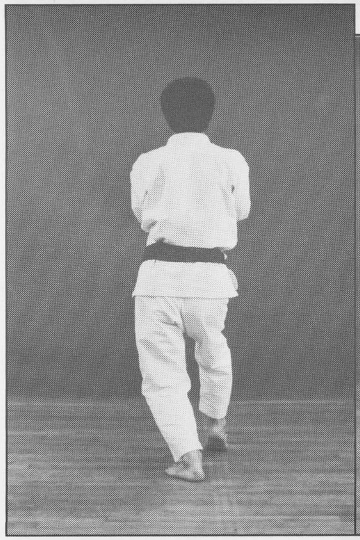
止め－A

YAME－A



止 め

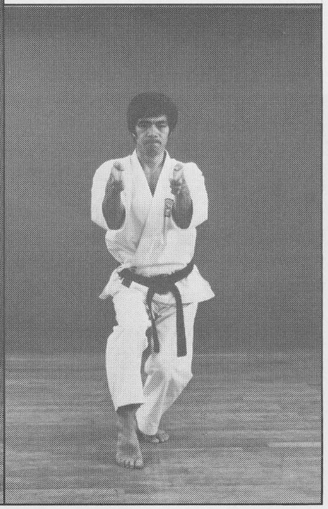
YAME



◆ (53) ▷

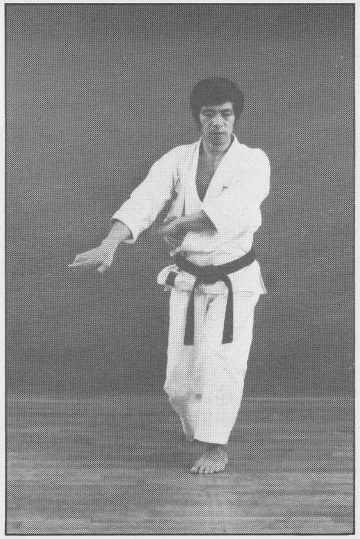
猫足立・諸手鶏頭受

NEKOASHI DACHI
MOROTE KEITŌ UKE



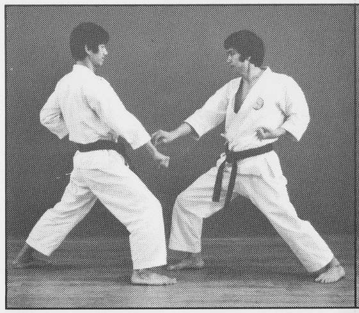
📷

(53)



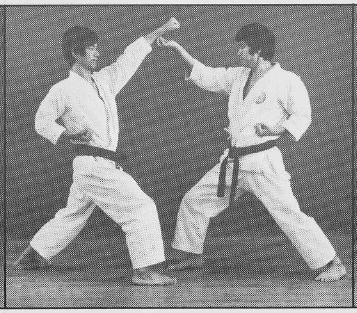
◇◇ 54－A ▷▷

A－1



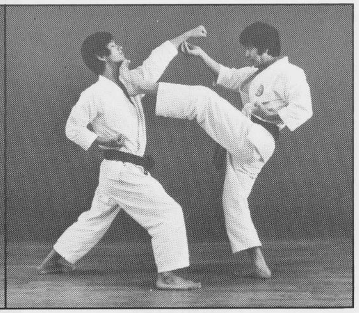
●追 突
OI ZUKI
○鷲手落打
WASHITE OTOSHI UCHI

A－2

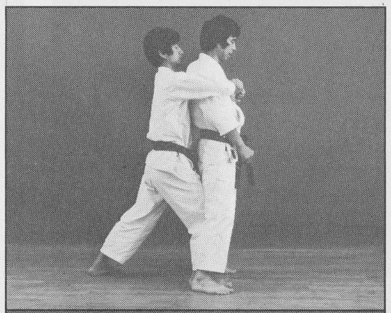


●追 突
OI ZUKI
○鷲手揚打
WASHITE AGE UCHI

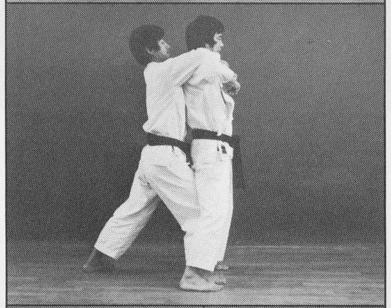
A－3



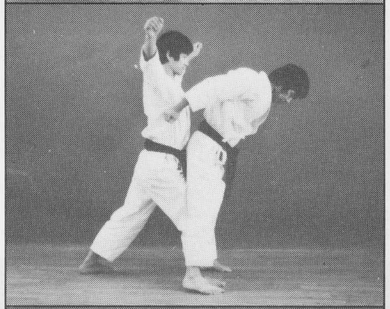
○前 蹴
MAE GERI



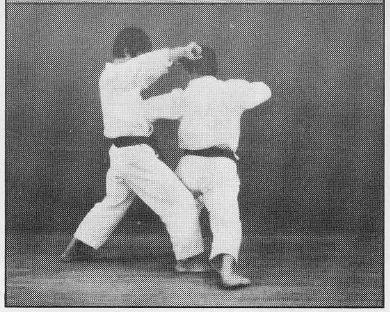
●後押込
USHIRO OSAE KOMI
B－1



●水平肘払
SUIHEI HIJI BARAI
B－2



○背面挾打
HAIMEN HASAMI UCHI
B－3



○水平肘打
SUIHEI HIJI UCHI
B－4

国際松濤館空手道連盟
SHOTOKAN KARATE INTERNATIONAL

級 (KYU)	型 (KATA)
9	平安初段 (HEIAN SHODAN)
8	平安初段 (HEIAN SHODAN)
7	平安二段 (HEIAN NIDAN)
6	平安三段 (HEIAN SANDAN)
5	平安四段 (HEIAN YONDAN)
4	平安五段 (HEIAN GODAN)
3	鉄騎初段 (TEKKI SHODAN)
2	抜塞大・観空大 (BASSAI-DAI・KANKU-DAI)
1	抜塞大・観空大・燕飛・慈恩 (BASSAI-DAI・KANKU-DAI・ENPI・JION)

段 (DAN)	
①(初)	抜塞大・観空大・燕飛・慈恩・十手 (BASSAI-DAI・KANKU-DAI・ENPI・JION JITTE)
②	半月・鉄騎二段・抜塞小・岩鶴・観空小 (HANGETSU・TEKKI NIDAN・BASSAI-SHO GANKAKU・KANKU-SHO)
③	壯鎮・鉄騎三段・珍手・慈陰・二十四歩 (SOCHIN・TEKKI SANDAN・CHINTE・JI'IN NIJUSHIHO)
④	明鏡・雲手・王冠 (MEIKYO・UNSU・WANKAN)
⑤	明鏡・雲手・王冠・五十四歩大・五十四歩小 (MEIKYO・UNSU・WANKAN・GOJUSHIHO-DAI GOJUSHIHO-SHO)

国内本支部一覧表（2001年８月末現在）

〈総本部〉	金澤 弘和	☎03-3754-5481㈹	〒146-0084　東京都大田区南久が原2-1-20
		℻03-3754-5483	メールアドレス skif@pearl. ocn. ne. jp
〈北海道〉	斉藤 栄吉	☎01237-2-1142	〒069-1524　夕張郡栗山町角田132-19
	平澤 高志	☎011-812-6198	〒003-0002　札幌市白石区東札幌二条1丁目2-22
	斉藤 周一	☎0143-45-3525	〒050-0072　室蘭市高砂町2-6-6　橋詰方
〈青森〉	蛯名 博幸	☎0177-43-4172	〒034-0001　十和田市三本木字前谷池149-2
	中野 隆夫	☎0172-82-4837	〒036-1300　中津軽郡岩木町大字一町田字村元608-17
〈岩手〉	加賀 三郎	☎019-625-7566	〒020-0875　盛岡市清水町4-5-10
	金澤 英夫	☎0193-63-6611	〒027-0023　宮古市磯鶏沖15-20　金澤内科医院内
	盛合 徳朗	☎0193-67-2878	〒027-0203　宮古市津軽石5-43
	金澤 恭三	☎0194-28-3106	〒027-0421　下閉伊郡岩泉町小本字本茂師78-1
	下川 淳一	☎0193-67-2316	〒027-0201　宮古市白浜2-43
	佐々木 康人	☎0193-87-2812	〒027-0300　下閉伊郡田老町大平
	伊藤 四郎	☎0193-82-5051	〒028-1352　下閉伊郡山田町飯岡2-112-10
	北里大学水産学部	☎0473-64-6494	〒022-0101　気仙郡三陸町越喜来字鳥頭160-4
〈秋田〉	吉川 斌揚	☎0182-33-6327	〒013-0042　横手市前郷上在家46-5
〈山形〉	石川 寿広	☎0236-62-4657	〒990-0408　東村山郡中山町岡93
	安食 孝	☎0233-25-3151	〒999-5102　新庄市大字萩野3340
〈宮城〉	藤島 正弘	☎0224-68-2012	〒981-1524　角田市岡字駅前南30-17
	石川 正毅		〒981-2201　伊具郡丸森町筆甫字和田82
	戸村 真喜夫		〒981-1503　角田市島田字郷主内86
〈新潟〉	保高 誠	☎0255-25-3578	〒943-0178　上越市戸野目古新田255
	永井 雅夫	☎0255-62-4429	〒949-0305　西頸城郡青海町八久保7番地
	小池 郁雄	☎0255-22-1559	〒943-0807　上越市春日山町1-11-8
	波田野 篤	☎02549-5-2714	〒959-0809　東蒲原郡川上村三方甲323
	高山 茂和	☎0258-32-0086	〒940-0846　長岡市花園東2-130-4
	青山 哲	☎0255-43-1022	〒942-0061　上越市春日新田1-2-38
	高田工業高校空手道部	☎0255-25-5234	〒943-0891　上越市昭和町1-13
	直江津工業高校空手道部	☎0255-44-0455	〒942-0052　上越市上源入211-6
〈群馬〉	都丸 幸裕	☎090-7176-2979	〒379-2117　前橋市二之宮1022-2
	塚越 喜一郎	☎0273-47-1177	〒370-0857　高崎市上佐野町786-7
	笠原 政美	☎0495-72-0376	〒367-0212　児玉郡児玉町大字児玉350-2
	田辺 寛治	☎0279-23-1617	〒377-0043　渋川市上之町2351-1
〈栃木〉	猪越 省介	☎0284-63-2244	〒326-0844　足利市鹿島町562
	高野 和郎	☎0287-92-2520	〒324-0613　那須郡馬頭町大字馬頭368
	鈴木 誠司	☎028-662-0486	〒321-0973　宇都宮市岩曽町884
	土屋 勝	☎0283-22-3850	〒327-0846　佐野市若松町335
〈埼玉〉	増田 正三郎	☎0480-24-9009	〒345-0025　北葛飾郡杉戸町清地6-8-17
	藤巻 功	☎0495-72-4670	〒367-0216　児玉郡児玉町金屋40
	田島 富士夫	☎0495-72-4558	〒367-0212　児玉郡児玉町児玉1654-5
	リチャード・バーンズ	☎0494-22-5559	〒368-0033　秩父市野坂町1-10-19-102
〈東京〉	朝日カルチャーセンター	☎03-3344-1941	〒163-0023　新宿区西新宿1-24-1　エステック情報ビル15Ｆ
	市川 光喜	☎03-3993-9991	〒176-0006　練馬区栄町40-2　新栄ビル1階
	若山 正昭	☎03-3910-1387	〒114-0023　北区滝野川2-15-1　松永ビル地下1階
	武蔵工業大学空手道部	☎03-3703-3111	〒158-0087　世田谷区玉堤1-28-1
	済藤 恭久	☎03-5380-5007	〒165-0027　中野区野方1-38-13
	鈴木 隆昭	☎03-3754-5481	〒170-0004　豊島区北大塚1-33-22　ソシエ北大塚Ｂ1
	田村 幸保	☎0428-23-4356	〒198-0052　青梅市長渕8-173-14
	亀鴨 彦	☎0427-34-5162	〒195-0062　町田市大蔵町120-8
	笠原 秀之	☎0426-32-3177	〒192-0914　八王子市片倉1581-7
	中尾 孝治	☎0428-22-1823	〒198-0042　青梅市東青梅5-4-8
	相子 鈴雄	☎0425-36-5930	〒196-0004　昭島市緑町3-8-11
	私市 靖	☎042-596-0826	〒190-0163　あきる野市舘谷73
	坂谷 保則	☎0425-54-8981	〒205-0003　羽村市緑ケ丘2-10
	山崎 雄大	☎0426-45-8542	〒192-0032　八王子市石川町2099-1-301
	多摩工業高校空手道部	☎0425-51-3435	〒197-0003　福生市熊川215
	川崎 孝一	☎0424-83-5441	〒182-0036　調布市飛田給3-18-1
	昭和第一学園空手道部	☎0425-36-1611	〒190-0003　立川市栄町2-45-8
〈千葉〉	金澤 伸明	☎0474-51-9416	〒275-0022　習志野市香澄6-9-10
	滝口 健雄	☎0474-24-2930	〒273-0005　船橋市本町7-21-15
	小原 力男	☎0438-25-7010	〒292-0065　木更津市吾妻129-2
	澤田 茂	☎0473-64-6494	〒271-0064　松戸市上本郷3114
	岩間 義人	☎0470-68-5523	〒273-0005　船橋市本町6-12-20-708
	恵下 繁	☎0473-34-7142	〒272-0022　市川市鬼越1-11-8
〈神奈川〉	飯山 一男	☎0463-81-5771	〒257-0027　秦野市西田原390-20
	安藤 秀政	☎0463-81-1147	〒257-0015　秦野市平沢1484
	仲島 末吉	☎0427-71-4165	〒229-0000　相模原市相原3-17-2　グランデールＳ102
	杉山 郁郎	☎045-332-0846	〒234-0053　横浜市保土谷区月見台7-12
	佐藤 淳	☎0427-62-9359	〒229-1123　相模原市上溝4106-1
	北里大学空手道部	☎0427-79-8789	〒228-0829　相模原市北里1-15-1
〈山梨〉	向井 忠夫	☎0555-22-0156	〒403-0011　富士吉田市新倉885
〈長野〉	山本 和男	☎0268-47-2290	〒386-1601　小懸郡青木村大字田沢1482
〈静岡〉	大石 清美	☎0548-32-3909	〒421-0303　榛原郡吉田町片岡2888
	大石 清美	☎0546-23-1570	〒425-0052　焼津市田尻2000-2　和田公民館内
	薩川 俊彦	☎0543-63-0999	〒424-0114　清水市庵原町592-31
〈愛知〉	大西 春樹	☎0587-93-4551	〒480-0105　丹羽郡扶桑町大字南山名安戸57
	中村 雄生	☎0533-76-3992	〒441-0321　宝飯郡御津町大字豊沢字久蔵58-10
〈滋賀〉	田中 正美	☎0748-37-6627	〒523-0813　近江八幡市西本郷町260-4
〈京都〉	高田 和彦	☎0773-62-0518	〒625-0036　舞鶴市字浜473
〈奈良〉	大東 徳文	☎07438-4-0469	〒632-0200　山辺郡都祁村馬場410-1
〈大阪〉	山本 昭	☎0722-51-7216	〒591-0033　堺市中百舌鳥6-998-3　中百舌鳥公園団地3-925
	浅見 日出雄	☎0729-48-3293	〒581-0037　八尾市太田6丁目224
	奥見 則夫	☎06-6949-2650	〒540-0022　大阪市中央区糸屋町3-5
〈和歌山〉	尾崎 武	☎0735-22-5061	〒647-0001　新宮市相筋2-6-11
〈福井〉	下西 昭	☎0770-53-2210	〒917-0041　小浜市青井10-57-3
〈富山〉	加藤 庸	☎0765-22-6728	〒937-0041　魚津市吉島1127-13
	小森 茂敏	☎0764-34-0861	〒930-0103　富山市北代1区492
	寺岡 精一	☎0764-38-4558	〒931-8335　富山市西宮122-25
	小池 和夫	☎0764-63-2075	〒930-3216　中新川郡立山町福田458番地
	角 幸由	☎0766-91-0096	〒935-0024　氷見市窪603
〈島根〉	高橋 順一	☎0852-54-1263	〒690-2101　八束郡八雲村大字日吉227-9
〈広島〉	吉岡 徹典	☎082-224-2013	〒732-0062　広島市東区牛田早稲田3-11-20-304
〈福岡〉	中須賀 達穂	☎0947-42-2385	〒825-0000　田川市大藪2-12
	澤田 憲孝	☎09493-2-8470	〒823-0013　鞍手郡宮田町芹田146-1
	安武 直美	☎09492-3-2407	〒807-1312　鞍手郡鞍手町中山南区五丁目
	百島 順一	☎0979-82-6528	〒828-0022　豊前市宇島52
	佐藤 弘	☎0947-26-0436	〒822-1324　田川郡糸田町1113　西部団地
	浦野 高春	☎0947-63-4133	〒824-0511　田川郡大任町大字今任原540
	三保谷 俊彦	☎0947-44-6883	〒826-0042　田川市大字川宮1442-5
	村上 平八郎	☎093-618-5027	〒807-1112　北九州市八幡西区千代5-3-5
	今洲 栄司	☎0979-24-7294	〒871-0923　築上郡大平村大字下唐原821-1
	長野 秀幸	☎0947-28-2938	〒822-1101　田川郡赤池町大字赤池367-148
〈大分〉	高倉 護	☎0979-22-5523	〒871-0027　中津市上宮永2-16-11
〈長崎〉	坂谷 千利	☎0958-83-0927	〒851-2121　西彼杵郡長与町岡郷174-9
	白石 安秀	☎09208-4-5255	〒817-1604　上県郡上県町大字佐護北里1240
〈熊本〉	丸尾 隆喜	☎0966-23-5895	〒868-0045　人吉市浪床町582
	西村 浩三郎	☎0969-22-3008	〒863-0037　本渡市諏訪町13-5
	林 利男	☎0969-73-3302	〒863-1902　牛深市久玉町1411-91

海外加盟国——合計104ヶ国

SHOTOKAN KARATE-DO INTERNATIONAL FEDERATION
GENERAL HEADQUARTERS
2-1-20, MINAMI-KUGAHARA OTA-KU, TOKYO 146-0084 JAPAN
TEL 03-3754-5481　FAX 03-3754-5483　MAIL ADRESS skif@pearl. ocn. ne. jp

HIROKAZU KANAZAWA

1931 Hirokazu Kanazawa was born in Iwate prefecture
1956 Graduated from Takushoku University and joined J.K.A.
1957 Kumite Champion 1st Japan Karate Championship
1958 Kumite and Kata Champion
1959 Kata and Kumite Champion
1960 Chief Instructor in Hawaii and United States
1961 5th DAN
1962 Chief instructor German Karate Federation
1966 6th DAN
1968 Coach of the European team at the world Championship in Mexico
1971 7th DAN
Chief instructor J.K.A. International section
Instructor at Musashi, Kanto and Kitazato Universities
1972 Coach of the Japanese team at the world Championship in Paris
1976 Referee 1st I.A.K.F. world Championship in Los Angeles
Referee Asia-Oceania Championship in Hong Kong
1977 In December he left J.K.A. to form Shotokan Karate International. More than 38 countries are affiliated and he is the chief instructor
Presently 8th DAN, International Referee Fed. All Japan Karate-do organizations
Coach Japanese Association of Physical Education

HIROKAZU KANAZAWA

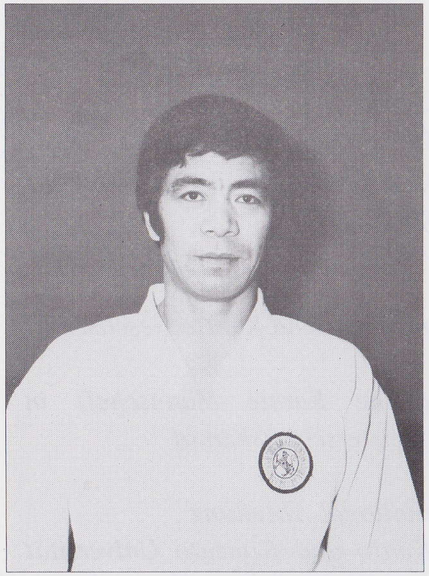
1931 Hirokazu Kanazawa est né dans le préfecture d'Iwate
1956 Gradué de l'Université de Takushoku il entre à la J.K.A.
1957 Champion de Kumite au 1er Championnat de Karate au Japon
1958 Champion de Kumite et Kata
1959 Champion de Kata et Kumite
1960 Instructeur en Chef à Hawaii et aux Etats Unis
1961 5ème DAN
1962 Instructeur en Chef de la Fédératión Allemande de Karate
1966 6ème DAN
1968 Entraîneur de l'équipe Européenne au Championnat du Monde à Mexico
1971 7ème DAN
Instructeur en Chef de la J.K.A. Section Internationale
Instructeur aux Universités de Musashi, Kanto et Kitazato
1972 Entraîneur de l'équipe Japonaise au Championnat du monde à Paris
1976 Arbitre au 1er Championnat du Monde I.A.K.F. à Los Angèles
Arbitre au Championnat d'Asie-Océanie à Hong Kong
1977 En Décembre, quitte la J.K.A. pour former le Shotokan Karate International. Il est l'Instructeur en Chef et plus de 38 pays sont affiliés
Actuellement 8ème DAN, arbitre international de la Fédération Japonaise de Karate
Entraîneur de l'Association Japonaise d'Education Physique

HIROKAZU KANAZAWA

1931	*Hirokazu Kanazawa nació en la prefectura de Iwate*
1956	*Se gradua en la Universidad de Takushoku e ingresa en la J.K.A.*
1957	*Campeón de Kumite en los 1os Campeonatos de Japón de Karate*
1958	*Campeón de Kumite y Kata*
1959	*Campeón de Kata y Kumite*
1960	*Es enviado como Jefe instructor a Hawaii y Estados Unidos*
1961	*5º DAN*
1962	*Instructor Jefe de la Federación Alemana de Karate*
1966	*6º DAN*
1968	*Entrenador del equipe europeo en los Campeonatos del mundo de Méjico*
1971	*7º DAN*
	Jefe Instructor de la sección internacional de la J.K.A. Instructor de las Universidades de Musashi, Kanto y Kitazato
1972	*Entrenador del equipo Japonés en el Campeonatos del mundo en Paris*
1976	*Arbitro en los 1os Campeonatos del mundo I.A.K.F. en Los Angeles*
	Arbitro en los Campeonatos de Asia-Oceania de Hong Kong
1977	*En diciembre él independiza de la J.K.A. para fundar lo Shotokan Karate Internacional de la cual es instructor jefe en más de 38 paises afiliados*
	En la actualidad 8º DAN, arbitro internacional de la Federación Japonesa de Karate y entrenador de la Associación Japonesa de Educación Fisica

HIROKAZU KANAZAWA

1931	*Geboren in Provinz Iwate, Japan*
1956	*Abgang von Takushoku Universität. Mitglied des J.K.A.*
1957	*Kumite Meisterschaft in Japan Karate Meisterschaftskampf*
1958	*Kumite und Kata Meisterschaft*
1960	*Hauptlehrer in Hawai und USA*
1963	*5. Dan*
1964	*Hauptlehrer in Deutsche und Englische Karate Gesellschaft*
1966	*6. Dan*
1968	*Generalleiter für europäische Karate Mannschaft in mexikanischer Karate Weltmeisterschaftskampf*
1971	*7. Dan*
	Hauptlehrer in J.K.A. International Abteilung
	Hauptlehrer in Musashi, Kanto und Kitazato Universität Internationalen 8. Dan vom Europäischen Karate-Bund
1972	*Leiter von japanischer Mannschaft in Pariser Karate Weltmeisterschaftskampf*
1976	*Schiedsrichter beim Karate Weltmeisterschaftskampf in Los Angels und Hongkong*
1977	*Gründer und Hauptlehrer von Internationale SHOTOKAN, welch Mitglieder von mehr als 38 Länder hat*
1978	*Leiter im Japanische Verein für körperliche Erziehung*



金澤弘和
(かなざわひろかず)
HIROKAZU KANAZAWA

昭和６年岩手県に生まれる。宮古水産高校卒。31年拓殖大学卒業後日本空手協会に入る。
32年第一回全国空手道選手権大会組手の部優勝。33年第二回大会で型・組手総合優勝。第三回大会で型・組手とも準優勝。35年ハワイへ指導員として招かれる。37年ハワイ空手連盟を設立、首席師範となり、アメリカ本土各地を指導。38年五段。39年よりヨーロッパ各地を指導。イギリス及びドイツ空手連盟の首席師範となる。41年六段。43年メキシコオリンピックに招待をうける。国際空手道選手権大会に、ヨーロッパ総監督として参加。46年七段。ヨーロッパ空手連盟より、インターナショナル八段を受く。日本空手協会理事・国際部長、武蔵工大、関東大、北里大の師範に就任。47年パリで開かれた空手道世界選手権大会に、日本チーム監督として参加。
50年国際アマチュア空手道連盟第一回世界選手権(ロスアンゼルス)、51年アジア大会（ホンコン）に、いずれも審判として参加。52年12月日本空手協会より独立して、国際松濤館空手連盟を設立。首席師範として加盟30数カ国の指導に当たっている。
現在、全日本空手道連盟国際審判員。日本体育協会上級コーチ。
著書「六週間で強くなる空手」「新・空手道」他。

空手 型全集（下）

KARATE KATA (Vol.2)

2001年９月25日　発行
●協定により検印省略

著者　金澤弘和
発行者　池田豊
印刷所　足柄製版印刷株式会社
製本所　有限会社　協栄製本所
発行所　株式会社　池田書店

東京都新宿区弁天町43番地（〒162-0851）
☎03-3267-6821代表／振替　00120-9-60072
乱丁・落丁本はお取りかえいたします。

COPYRIGHT© *Hirokazv Kanazawa*
1982, *Printed in Japan*
ISBN4-262-16852-2 C2075
0103709

空手型全集（下）

KARATE KATA(Vol. 2)

慈恩	JION
十手	JITTE
半月	HANGETSU
岩鶴	GANKAKU
鉄騎二段	TEKKI NIDAN
鉄騎三段	TEKKI SANDAN
珍手	CHINTE
抜塞小	BASSAI-SHO
観空小	KANKU-SHO
二十四歩	NIJUSHIHO
雲手	UNSU
王冠	WANKAN
五十四歩小	GOJUSHIHO-SHO

SHOTOKAN KARATE-DO
INTERNATIONAL
FEDERATION
2-1-20, MINAMI-KUGAHARA
OTA-KU, TOKYO,
146 JAPAN
TEL：(03)3754-5481